

WARLOCK

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OCT/NOV

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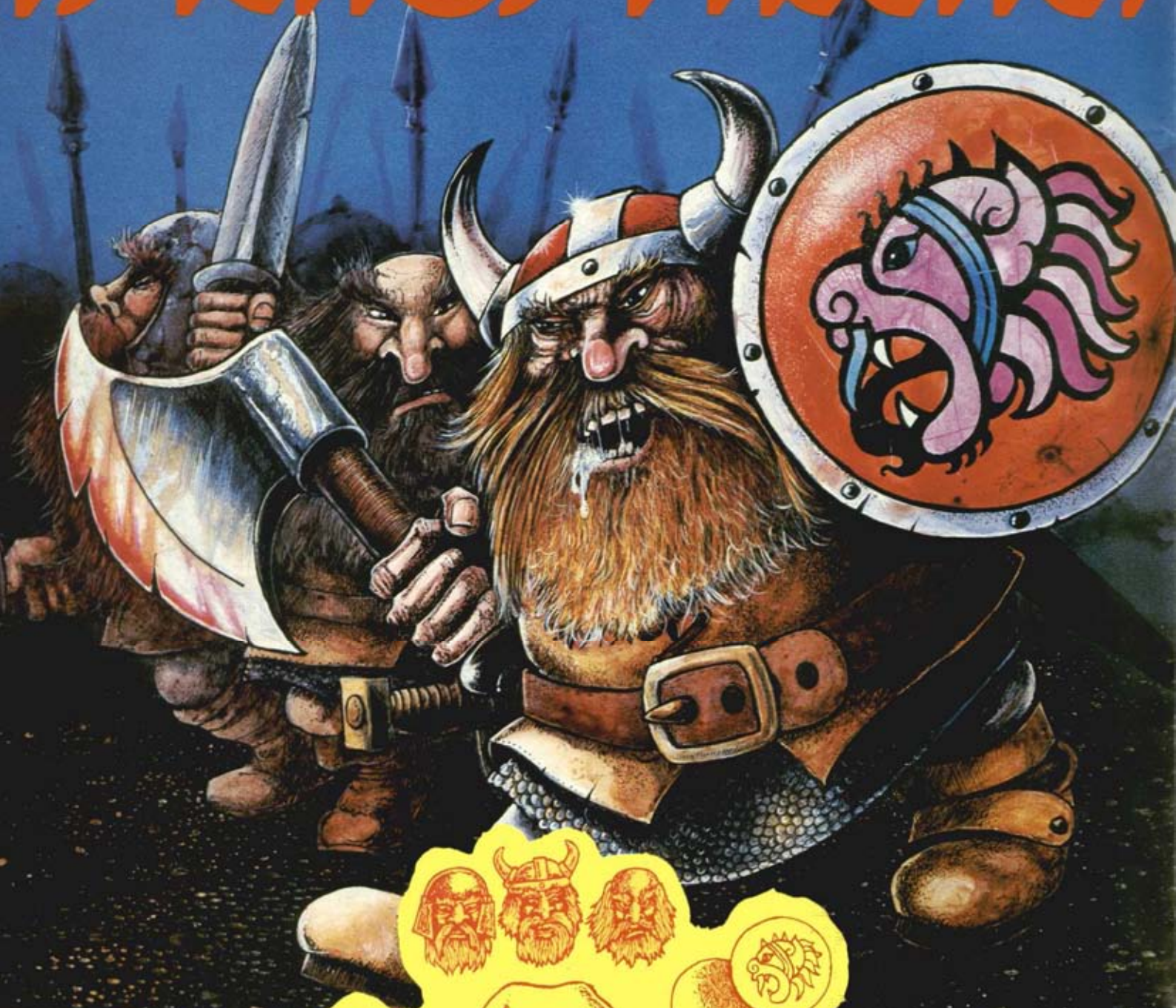
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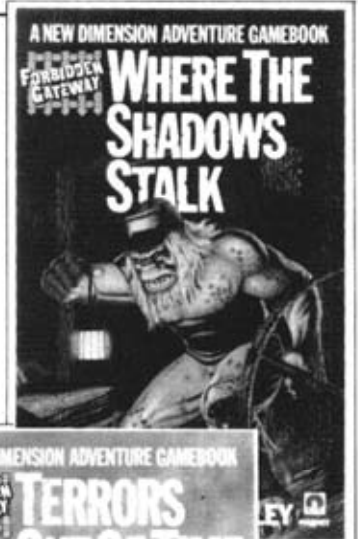
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Dear Adventurers

So far, editing *Warlock* has been a lot of hard work and a lot of fun.

This issue sees a change of publisher: *Warlock* has been passed from *Penguin Books* to *Games Workshop*. But if you were hoping to get rid of us as editors, you're going to be disappointed; we are delighted that under *Games Workshop*, *Warlock* will be able to cover the entire hobby of adventure gamebooks, and we're more than happy to carry on editing.

We will also continue to write and supervise the *Fighting Fantasy* series for *Penguin*. But as many of you know, we have equally strong links with *Games Workshop* – in fact Ian edits their other magazine, *White Dwarf*, the monthly for role-playing gamers.

A constant stream of letters implores us to set up a *Fighting Fantasy* club. This is beyond even the *Warlock's* mystic powers – it is a matter that can be decided only by *Penguin Books* and your editors-in-chief in person.

But we hope that *Warlock* magazine can become the nucleus of a nationwide gamebook 'club'. We've got a lot of ideas about how to go about this, and we'll reveal all in future issues. The first stage has already occurred: *Warlock* is, from this issue onwards, an international forum for the opinions and ideas of all gamebook readers; and the place to read about new developments from all the gamebook publishers.

And *Warlock* is now available on subscription, as well as from your local newsagent, book shop or games shop!

Ian Livingstone

Steve Jackson

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Out of the pit

In this issue we feature an array of awesomely unpleasant creatures, chosen from the many hundreds sent in by readers.

Even though our letter-writing gnomes live on a diet of *Tablets of*

Speed-Writing, we simply cannot reply to everyone who sends in monsters; but we do read every contribution, and we will continue to publish a selection in *Out Of The Pit*. So keep on sending us your horrible creations!



THE SOUL STEALER

Anonymous

Skill: 11

Stamina: 14

Type: Undead/Demon

Habitat: Ruins, wilderness

Number Encountered: 1

Reaction: Hatred

Intelligence: High

The Soul Stealer is a creature born in the pits of hell, its sole purpose being to draw the souls from living beings. In

taking another's life this foul beast not only absorbs the victim's soul, but also inherits his skills.

From the waist up the Soul Stealer resembles a decaying human body; except that it has no mouth, and its fingers are tipped with suckers which it fixes to its victim and through which it drains life forces. The lower part of its body is a serpent's tail.

Some very powerful Soul Stealers have hypnotic powers: the adventurer must *Test his Luck* and, if unlucky, he is mesmerised by the creature and is at its mercy.

During combat, *STAMINA* is deducted normally from either the adventurer or the Soul Stealer; but with every two rounds of combat lost by the adventurer, 1 point of his *SKILL* is transferred from him to the Soul Stealer, which thus becomes progressively tougher as the fight continues.

A Soul Stealer's victim dies when either his *STAMINA* or *SKILL* is reduced to zero. The victim's soul is dragged down to the nether regions, while his mortal remains are dissolved in the corrosive slime which the Soul Stealer secretes from a cluster of globules on the lower part of its face.

KILLER DICE

by S Wilson

Skill: None

Stamina: None

Type: Inanimate

Habitat: Anywhere

Number Encountered: 1 or 2

Reaction: None

Intelligence: None

These dice can be encountered anywhere, at any time-but usually during combat. They will hurtle down corridors, and any adventurer in their path must *Test his Luck* to see if he can dive out of the way. If he fails, roll one dice to find out which face hit him, and deduct that number of *STAMINA* points.

Adventurers have a superstitious fear of these mysterious objects, and claim that they are the playthings of the gods.





SEWER BEAST

by Matt Gillman

Skill: 8
Stamina: 16
Type: Animal
Habitat: Sewers
Number Encountered: 1 to 3
Reaction: Unfriendly
Intelligence: Very low

The result of genetic experiments on sea-creatures by the evil alchemist Plidor, Sewer Beasts have escaped to proliferate and infest the drainage systems of most towns. In some of the most wretched areas of some cities they are worshipped as gods: it is rumoured that human sacrifices have been made. Sewer Beasts will eat any living creature.

Each Sewer Beast has eight strong tentacles with powerful suckers. It can live in or out of water, and uses some of its tentacles to cling to sewer walls or ceilings: the rest are available to attack passers-by and draw them into the enormous, giant clam-like mouth that makes up most of its bulk. When cornered, it can use all of its limbs to defend itself, and can therefore attack up to 4 times per combat round.

WHISTLE BUDS

by Paul Croley

Skill: 7
Stamina: 11
Type: Plant
Habitat: Forests, Swamps
Number Encountered: 1 to 3
Reaction: Unfriendly
Intelligence: Very low

This strange plant can be found in Darkwood Forest or the depths of Scorpion Swamp. Each Whistle Buds plant is a flat creeper covering areas of ground and occasionally tree trunks. Its foliage is red, and it bears what appear to be dark red buds which are in fact

carnivorous appendages – “mouths” with small, sharp teeth that cling to their victim. Several mouths attacking together can reduce even a large animal – or adventurer – to a torn, bloodless corpse within minutes.

Whistle Buds can detect movement in their vicinity – only the stealthiest movement will fail to alert them. When they detect movement, they emit a piercing, high-pitched whistle at a very high volume. Ear plugs will protect an adventurer; without them, he is partially incapacitated by the pain caused by the loud whistling, and must fight with his SKILL reduced by 2 points.



THE CLOUD OF CHAOS

by M D Freake

Skill: 11
Stamina: 16
Type: Non-terrestrial being
Habitat: Marshes, moorland
Number Encountered: 1
Reaction: Neutral/Unfriendly
Intelligence: High

The Cloud of Chaos is a creature from a different plane of existence, trapped on our earthly plane. It inhabits lonely places, where it miserably accumulates gems and precious metals, which it

believes to have magical powers (where it comes from, they do).

Very occasionally, a traveller will find a hoard of treasure under low marshland vegetation or in a cranny in a windswept rock. Such hoards are said to be a Cloud of Chaos’ collection.

When an adventurer encounters a Cloud of Chaos, the Cloud will demand an offering. It will accept any precious metal, including coins, or gems, and allow the adventurer to continue on his way. But if the adventurer refuses to make an offering, or attempts to placate the Cloud with provisions, or clothing, for instance, the Cloud will attack.



Omens and Auguries

by Jamie Thomson



Illustration from the third book in his Falcon series.

Hello and welcome to a new Warlock column – *Omens and Auguries*. Its purpose is to keep all of you blood-crazed adventurers in the know about what's happening in the gamebook world – where the next hoard of treasure lies and where the next hideous monster skulks, ready to tear you limb from limb. My name is Jamie Thomson; *White Dwarf* readers may remember me from my stint as Assistant Editor of that eldritch tome. As far as gamebooks go, myself and Mark Smith were authors of *Fighting Fantasy's Talisman of Death* and we are presently involved

in writing the *Way of the Tiger* ninja gamebooks and the science fiction/time travel *Falcon* books, currently in the shops. Both series are naturally of the highest standard, indescribably brilliant and wonderful, filled with the best available adventures, illustrations and (enough of this vile self-promoting nepotistic garbage, Thomson, on with the column or face ritual disembowelment! Ed). Ah, yes er . . . well more of that later.

Anyway, through much spying, dark plotting, nefarious double-dealing and lurking in dank unwholesome places, I

have learnt much. For a start, *Puffin* have not been idle, to say the least. Steve Jackson's latest *Fighting Fantasy* creation is arriving on the bookshelves in September, even as you read this. *Appointment with F.E.A.R.* is a new departure from the norm in that it's a superhero adventure and has some interesting new changes. Arch supervillain Jackson, the King-Pin of Organized Gaming, revealed some of its secrets to me the other day. The adventure is set in mythical Titan City, and F.E.A.R. stands for Federation of Euro-American Rebels (somewhat contrived but at least it makes for a good title), who are a group of supervillains led by the Titanium Cyborg, Vladimir Utoshki. Where *Appointment* departs from most *FF* is in the Superhero powers – Superstrength (such as the Hulk), Technological skills (like Iron Man), Energy blast (Cyclops etc.), and Psi Powers, of which you, as the Superhero, can choose one. As the adventure unfolds, clues are uncovered as to what F.E. A. R. is up to and where it is next meeting. The clues are all different depending on your chosen super-power; in effect providing four separate adventures. Sounds fun, especially for *Marvel* fans.

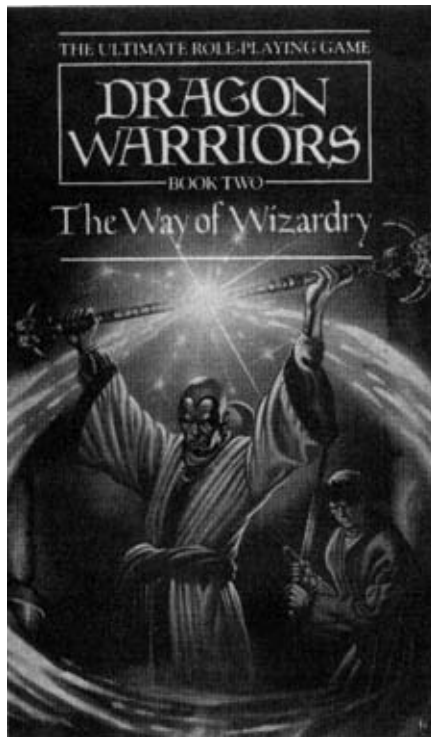
September also sees *Puffin* publishing a book version of Warlock's own *Out of the Pit* surprisingly named . . . *Out of the Pit*. It features a star cast of 252 ghastly monsters, oldies from *FF* gamebooks and Warlock and new ones from the fevered imagination of its author/compiler Marc Gascoigne. There are 7 Dragons, a pantheon of demons and a host of other disgusting beasts – Garks, life-stealers, Brain-slayers etc. It's A4 size with a cover by Chris Achilleos, with gold inlay. Inside this arcane grimoire are 8 colour plates depicting various hideous creatures including Ian McCaig's Shapechanger, cover of *Forest of Doom*. Also maps of Kakhabad (*Sorcery*) and Allansia. Retails for £3.95. Useful for *Fighting Fantasy* Role-players and collectors, and other adventurers wishing to bone up on likely antagonists. Forewarned is forearmed, as they say.

Some of you may have already seen another new *Puffin* product, *The Cretan Chronicles*. This is a new series set in the Heroic age of Greece, written by Honnigman, Parker and Butterfield, of *What is Dungeons & Dragons?* fame. Lots of history and mythology. Apparently it has a more complex rule system than *Fighting Fantasy* but that's about all I can say for now as I haven't

seen a copy yet. The first is called *Bloodfeud of Altheus*, retailing for £1.95. You play Altheus, the brother of Theseus, whose murder you must avenge. Also from *Puffin* – full colour picture gamebooks, like Steve Jackson's *Tasks of Tantalos: Starflight Zero*, science fiction adventure puzzle, beautifully illustrated by Peter Jones (who did the covers to my own *Falcon* series) and *Path of the Peril*, fantasy, illustrated by Rachel Birkitt. These are out in October.

Steve Jackson has been busy in other, non-book, areas. He tells me that he is designing a *Warlock of Firetop Mountain* boardgame; and he is helping *Puffin* organise a *Fighting Fantasy Day*, to be held in Manchester on 2 November. This event will include guest appearances by not only Steve, and Ian Livingstone, but also fantasy artists including Ian McCaig and John Blanche. There will be lots of games and entertainments which visitors can participate in, and stalls selling books, games, and minatures. As well as all the *Puffin* and *Penguin* gamebooks, there will be displays of *Dungeons & Dragons* and *Citadel Miniatures*. And I understand that staff from *Warlock* will be there, to record the event for posterity and to answer questions. They'll probably try to sell you some magazines, too . . .

Enough of this *Puffin* stuff – on to *Lone Wolf*. Discussion with Joe 'Judge Death' Dever and Gary 'Tentacles' Chalk (I wore a radiation suit at the time of course) has revealed much. Next in the *Lone Wolf* series is *Shadow on the Sand* in shops now, whilst the *Kingdom of Terror*, out in November, will feature the legendary and long



awaited MagnaKai, but more of that next issue.

However the big news is a new series of three gamebooks from *Sparrow* set in Southern Magnamund, the land of *Lone Wolf*. Joe 'Judge Death' Dever gave me some info whilst casually torturing a member of the *Lone Wolf* club. Written by Ian Page and Judge Death, the series is entitled *Grey Star* and is due out in October. In it you play Greystar, a Shianti Wizard, on a quest to find the fabled Moonstone of the Shianti, which you need to defeat Shasarak, the thoroughly horrible tyrant of the Shadaki Empire. The rule system is *Lone Wolfish*, but instead of combat skills there are various magical powers to choose from such as Sorcery, Elementalism, Enchantment and the like. Having seen a proof copy I can tell you that the adventure reads well and is enjoyable, requiring more intelligent thought in decision making. Overall it has lots of atmosphere and the Introduction leaves one itching to start. I felt the interior illustrations, not Gary Chalk's, left a little to be desired.

Methuen will be entering the gamebook field in September with a couple of horror game books. Role-players familiar with *Call of Cthulhu* will recognize the background, although it's based more on the mysteries of William Hope Hodgson than of Lovecraft. The series is entitled *Forbidden Gateway* and the first two books are *Where the Shadows Stalk* and *Terrors Out of Time*. Both are great adventures, capturing the feel of spine-tingling, alien horror. Written by the Bailey brothers, Ian of *Games Workshop* and Clive of *Beyond Software*, there is a wealth of gaming experience for the

authors to draw from. Have fun trying to remain sane in the face of the loathsome, slime-ridden horrors that grace the pages of these two glutinous gamebooks!

Marks & Spencers are also entering the market with a boardgame that includes a solo gamebook, *The Eye of the Idol*; also by Ian Bailey. You play an archaeologist/investigator, not unlike Indiana Jones, in search of the eve and the missing Professor Flinders, lost in the Amazon Jungle. Watch out for it in September at £4.95.

Corgi will be releasing a role-playing game, *Dragon Warriors* in a 3-book format, retailing at £1.75 per book. The first is a general rulebook, including combat, monsters, character generation etc. The second introduces the magical arts and the third presents three adventure scenarios plus new monsters and treasure. Written by Dave Morris with the adventures by Oliver Johnson, both authors of Granada's *Golden Dragon* series, *Dragon Warriors* is a great role-playing game, easy to learn yet comprehensive. It's available at a much cheaper price than any other fantasy RPG, because of its book format. Colourful covers by Alan Craddock. Publication date, October.

Harry Harrison fans can look forward to a gamebook version of the *Stainless Steel Rat* books, due out on October 31 from Graftons (used to be called Granada!) That's all I know at the moment, maybe more next time.

Mine and my erstwhile comrade-in-vileness Mark Smith's two series, *Falcon* and *The Way of the Tiger* from *Sphere* and *Knight* books are going strong. The first two ninja fantasy gamebooks, *Avenger* and *Assasin* set in the fantasy world of Orb (*Talisman of Death* readers will remember it well!) will be supplemented in November by the third in the five-book series, *Usurper*; where you, as a martial arts ninja-hero struggle with the evil usurper of the City of Irmuncast-Nigh-Edge to regain your place as rightful ruler. In the *Falcon* series, published by *Sphere*, you play Special Agent Falcon, an agent of the TIME police with psionic powers and lots of hi-tech hardware, set in 3033 AD. Your duty is to defend the timelines. Four of the six book series are in the shops now, two more to be released in January. They are all linked adventures, taking you into the past and the future, on Earth and to other planets and places, sort of Doctor Who-ish.

Both series are, of course of the highest standard, and I urge you to go out and buy (*Look, Thomson, I've warned you about this already and I don't intend to let you get away with it again – Ed*) What! No – what are you doing!! No, please, not that, I'll do anything, no-aaa . . . aagh . . . aaargh . . .



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Eagerly awaited here is FGU's latest offering – 'Flashing Blades.' A historical RPG set in 17th century France. A must for musketeers. FGU have also threatened to release 12 new V&V adventures in 1985. A re-released Swordbearer is in the pipeline along with another RPG – 'Mad Dogs And Englishmen.' A must for mad dogs.

Latest Releases from Grenadier include: Fantasylords 7 (Dungeon Raiders), Fantasylords 8 (Fantasy Knights), Dragonlords 16 (Magic Users), Dragonlords 18 (Female Adventurers) and Dragonlords Dragons 7, 8 & 9 which are Blue, Copper and Bronze. See full lists opposite for details.

Best of Dragon 3 £3.95 Best of Imagine £1.95

ENDLESS GAMES have made massive improvements to their range. All of the excellent Endless Plans now come in sturdy boxes – still at £3.99. **Halls of the Dwarven Kings** combines a top class original Tortured Souls scenario with a Dm's screen, scrolls, maps & NPC stats on floorplans. Great value at £7.95. **STOP PRESS** – now available the sequel to 'Halls' – The Lost Shrine of Kasar-Khan (£4.95)

Standard Games have taken the plunge and moved into a full role-playing game, it is selling fast and looks to be

DRAGONROAR

one of the most sought-after games in 1985. Complete with cassette containing complete instructions, background and spine-tingling solo adventure. Excellent value at £12.95.

The **TUNNELS & TROLLS** game system has received a boost by the release of the **COLOUR** range. This includes the rulebook (a £5.95 and the boxed set (a £8.95. Also available – Sea Of Mystery, Beyond The Silvered Pane, Gamesmen Of Kasar, Naked Doom, Deathtrap Equaliser & Captif D'Yvoire. All A4 size at £1.95.

AVALON HILL have released two modules for Dune containing the usual 'spice'; Monster Coliseum for the ever-expanding Runequest 3 system; Perilous Lands and Book of Tables for Powers & Perils. All good solid stuff for expanding existing games.

The range of best-selling de luxe dice has received double the colours originally available and a set of six retails for a miserly 95p. Their range has recently been joined by **DE LUXE GEM INKED DICE**. Six colours are available in each type of die which sell for 25p each or £1.45 for the set.

New items from TSR cover just about every aspect of the D&D range. O2 & X8 for Expert, a revised DM's screen, Dragonlance 4 and two new competition modules for AD & D – C3 & C4. Basic is well served with a new module – B8 – and The Book of Marvelous Magic (AC4). This is a very useful add-on containing 500 new magical items not contained in the 3 boxed sets.

Victory Games' latest additions to the James Bond RPG range are 'Thrilling Locations' and 'The Man With The Golden Gun'. TL is designed to expand the campaign world; 160pp. Golden Gun details the exploits of Francisco Scaramanga – the world's most expensive assassin. Watch out for 'JB' action episodes – there are four board games available (8 years and up) – £8.95.

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SOUTH EAST

The ARCANE ARCHIVE

New acquisitions in the Warlock's library, reviewed by Paul Cockburn.

Castle Arcania
James M Ward
TSR
£4.95

1-on-1 Adventure Gamebooks

These books are a great idea. What you get is a slip-case with two normal-sized paperbacks, one each for two players. One will be the bad guy, and the other the goodie, in a race through a dungeon to find the princess Mara, and to destroy your enemy. Each player has a number of followers, who can be left in ambushes to catch the other side, and the dungeon is packed full of foul beasts and magical treasures. Sounds exciting, doesn't it?



The only trouble is that it doesn't work as well as it sounds. The gamebooks work by each player taking it in turn to move and to deal with whatever nasties are in the next chamber. This could mean one player having to wait half-an-hour while the other ram-pages through the Ebony Catacombs. It is also too complicated – you just can't expect to remember all the spells, special abilities and other bits and pieces that your character and his allies have; particularly when they might only apply in one situation. Also,

rooms have a habit of "re-stocking" with the same monster when the other player arrives, which makes it all seem a bit silly. But there is a good idea wrapped up in these books, and it might be worth looking at this series.

Temple of Terror
Ian Livingstone
Puffin
£1.75
Solo Adventure Gamebook

The latest in the *Fighting Fantasy* series written by Ian Livingstone himself, *Temple of Terror* has all of the elements of a fast-moving, danger-filled adventure story. An eccentric old wizard has rushed to your village from his home at the edge of the forest with a grim tale to tell; the Darkside Elves are preparing for war! The evil mage Malbodus has been sent to collect the five Dragon Artefacts from the lost city of Vatos, and if he finds them he will be granted the dark secrets of the Elf Lords. The only way the Darkside Elves can be thwarted is if you can beat their leader to the Artefacts and destroy them.

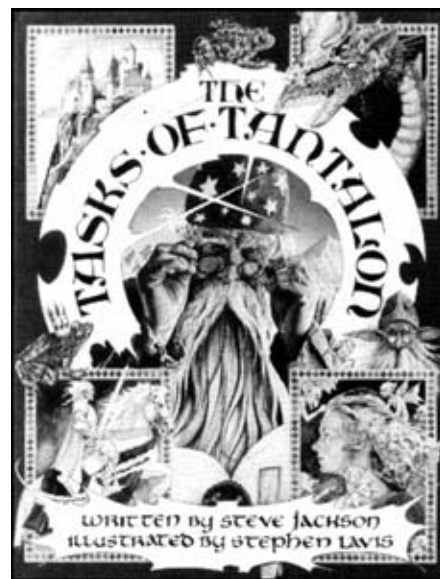


Journey across seas, deserts and into the horror-filled city if you dare. This is

a difficult adventure, and you'll need to read it carefully to find all the clues – and even then there is plenty of opportunity to come to a sticky end.

The Tasks of Tantalos
Steve Jackson
Oxford Hardbacks
£5.95
Puzzle Book

Fighting Fantasy fans will find this book very different to their usual purchase, and it will need a bit of thinking about before you persuade anyone to buy it for you! The 'story' in this book isn't the important thing – what matter are the puzzles, 12 picture-puzzles of varying difficulty, and a thirteenth riddle that links them all together. There are mazes, logic puzzles, and some very sneaky ones, where the answer is not necessarily where you might think. All of them are presented as elements of the story of the Kingdom of Gallantaria's great quest, and are illustrated beautifully by the artist Stephen Lavis.

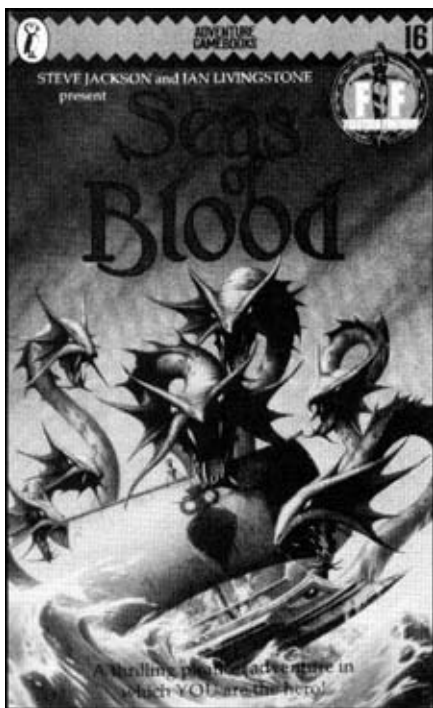


If you like pitting your brains against some pretty difficult puzzles, then this one is going to be a treasure to own. I'm going to have to confess, however, that I can't even begin to solve the final riddle, and plenty of the others had me sitting up late at night trying to get the answers. Anybody out there going to help me?

Seas of Blood
Andrew Chapman
Puffin
£1.75
Solo Adventure Gamebook

Andrew Chapman's second book in the *Fighting Fantasy* series is a more conventional sword and sorcery epic, in

which you get the chance to roam the Inland Sea and prove whether you, or the equally notorious Abdul the Butcher, are the greatest pirate of them all!



This adventure uses the normal Fighting Fantasy rules, but adds others to deal with sea battles. This time you are not alone – you have the good ship *Banshee*, and a crew of brave fighters. You'll need them both as you fight your way from adventure to adventure, gambling on the lizard races, fighting terrible monsters and acquiring a fortune in slaves and gold. But hurry! Time will be ticking away in the race between you and Abdul to get the most gold, and you will have to risk losing everything – even your life-to win . . .

Prisoners of Pax Tharkas
Morris Simon
TSR
Super Endless Quest
£1.95
Solo Adventure Gamebook

What's super about Super Endless Quest? In this new series of solo adventure gamebooks, the reader is transported to the world of Krynn, the setting for the *Dragonlance* role-playing modules. TSR see these books as a stepping stone from the ordinary follow-the-path type of adventure gamebook to something more like a full role-playing game.

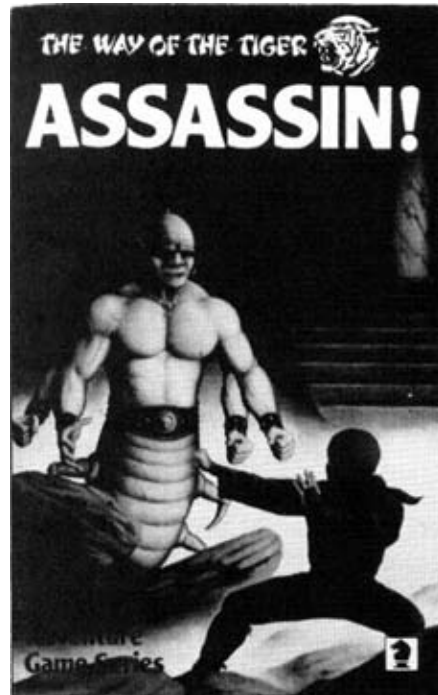
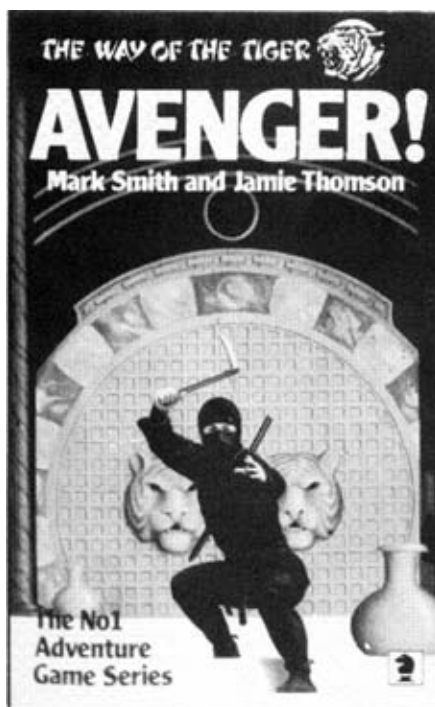
So, *Prisoners* introduces hit points, experience points, saving throws and other concepts that the player of the *Dungeons & Dragons* game will recognize, but which will seem more complicated to someone used to just following routings. The worst thing about these

books is that they are very poorly written, and heavily over-dramatised. ". . . the zombies are silent, swarming things. Clawlike fingers rake you, twisting you around until the monsters' horrible bodies press you to the floor in the blackness beneath Pax Tharkas."



Avenger!/Assassin!
Mark Smith & Jamie Thomson
Knight Books – The Way of the Tiger
£1.75 each
Adventure Gamebooks

The only thing that might stop these two excellent books from becoming



one of the most popular solo gamebook series is that not everyone wants to be Bruce Lee anymore. These adventures are set in the Japan of Ninjas, Samurai and Kung Fu, with all the wild adventure that makes possible. You are Avenger, a Ninja, trained in all the deadly arts, avenging the death of your foster-father or returning the scrolls of power to their rightful place.



The stories are well-written, with plenty of choice at most points, although you are still "forced" along certain routes at times. The martial arts skill make combat in the mythical world of Orb very different to any other gamebook system, since all the various kicks and blows can be countered by the right blocks and parries, and the combat gives the feel of a very tense, skillful fight. So if you want to cut arrows from the air with your bare hands, spit poison darts and humiliate opponents with your Teeth of the Tiger throw, these are the books for you.

Games Day '85

EVENTS

- ★ IAN McCAIG – running a special art-workshop
- ★ JOHN BLANCHE – artwork on display
- ★ GAMES DAY QUIZ – chaired by STEVE JACKSON
- ★ GAMES DAY AUCTION – run by IAN LIVINGSTONE
- ★ GARY CHALK AND JOE DEVER – figure painting workshop
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- ★ CITADEL MINIATURES – massive selection of new figures
- ★ WARLOCK MAGAZINE – meet the men who make and edit it
- ★ ROLE-PLAYING GAMES – Dungeons & Dragons, Doctor Who, Middle Earth and others
- ★ SPECIAL GUESTS – Games inventors from the USA and Britain
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THE TASKS OF TANTALON



Steve Jackson's
New Adventure

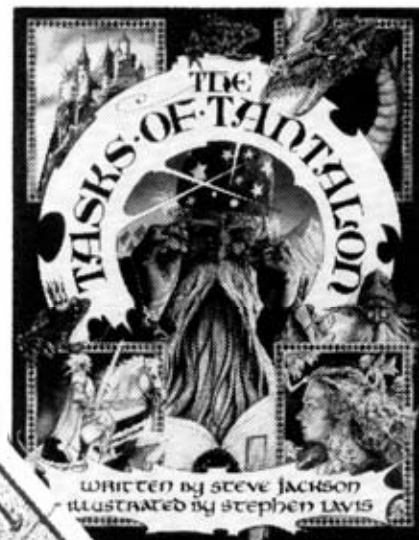
9 weeks after publication and the secret is still
to be discovered!

The Tasks of Tantalon is a full colour large format adventure quest book. Like the Trials of Hercules the reader must solve Tantalon's Twelve Tasks to reach the thirteenth and most difficult. This involves unlocking the book's ingenious secret known only to the author, illustrator and editor and involves a cunning device never before used in publishing!

Each Task is a puzzle which is solved by studying the beautiful full-colour illustrations by Stephen Lavis. Will you be able to solve Tantalon's Tasks and unlock the secret of the book?

Available now from Book and Gameshops
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TRICKS & TRAPS - COMPETITION

TRICKS AND TRAPS COMPETITION WINNERS

What a devious, twisted, bloodthirsty lot you are! When we asked you in issue 4 to send in your favourite unpleasant ends for adventurers, we little expected the deluge of spikes, pits, acid, molten lava and giant slugs that arrived through the letter box. We're just glad we didn't ask for working models! Here's the best of the bunch...

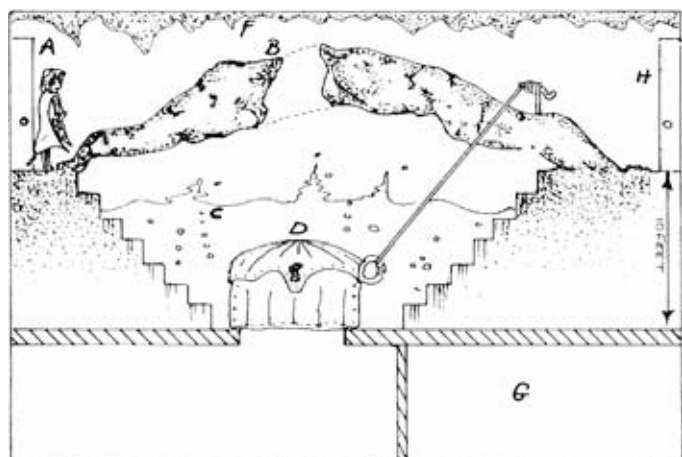
The £20 winner is Kiran Ghanekar, whose entry is entitled simply, and very appropriately, *The Death Trap*. And as you can see, it would be very difficult to get out alive:

The adventurer enters this room through door A. He then sees a 10' deep pit with lots of bubbling acid in it (C). Stairs lead down into the acid pit where a chest sits. He also sees a weak looking bridge that goes over the pit. On the bridge is a handle which has a rope around it. This rope leads to the chest in the acid pit. The adventurer may be given the options to walk across the bridge or to walk down the steps into the acid pit where the chest is.

If the adventurer decides to walk over the bridge he arrives at B which is a large hole with an illusion spell cast on it. He must then *Test his Luck* successfully or fall into the acid pit. The acid is really an illusion so he falls 10' onto the chest taking some damage. He then may be given the option to lift the chest or to walk to the other side of the pit. The adventurer cannot break open the chest nor lift it up unless he uses the handle on the bridge.

When the chest (D) is lifted up it reveals a hole in the ground through which suddenly spurts boiling magma which hits the ceiling (F). On the ceiling is a big patch of mold that gives off deadly spores. When the magma hits the mold the room fills with spores that choke the adventurer (more damage). He cannot run from the room as door H is locked. If the adventurer survives that then the magma stops spurting out from the hole but instead a large FIRE ELEMENTAL comes out and attacks from area G. When that is killed door H opens. Some treasure may be found in the chest.

This trap can be avoided by magical items such as potions or rings of *true sight* which allow the adventurer to see through the illusions.



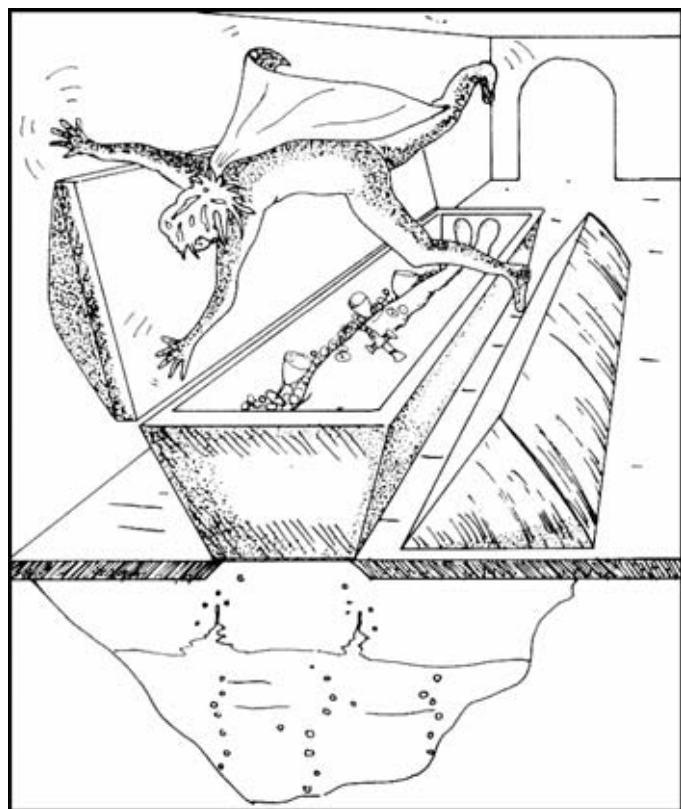
Martin Franks wins a £10 runner-up prize for his *Venus Fly Trap Tomb* – a deterrent for grave-robbers everywhere!

These fiendish traps are hard to recognise because they are designed to look like plain tombs. On opening the lid the

adventurer sees a pile of treasure surrounding the corpse. As the lid is lifted further it triggers a spring section of the floor. The adventurer is catapulted head first into the lid of the coffin. The adventurer must roll under his STAMINA on 4 dice. If he fails he is knocked out and will have no chance to *Test his Luck* later on.

The adventurer then falls into the coffin, pushed in by the force of the spring loaded floor.

If the adventurer is still conscious he must *Test his Luck*; if he is Lucky he grabs the side when the false floor gives in, if he is Unlucky when the floor gives in he is tipped into a pool of acid below. The coffin lid and false floor close up and the adventurer dies.

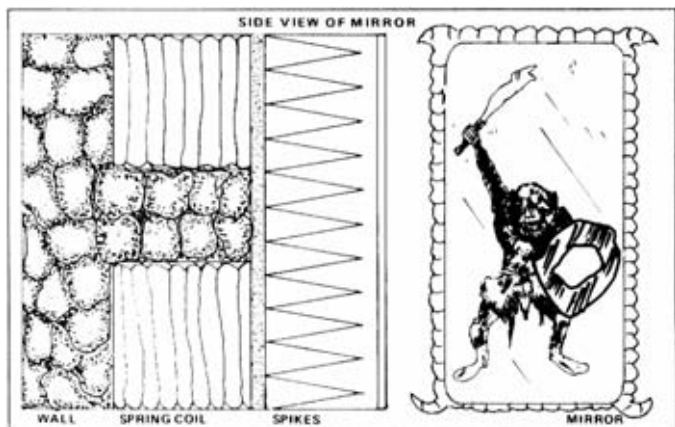


And a £10 prize to Steven Timothy, whose *Mirror of Mayhem* seems so innocent and yet packs a powerful punch.

You enter a room empty except for a large, gilt-framed mirror. (You have a choice of looking into the mirror or going out of the room). If you look into the mirror you see the smallest, most obnoxious little goblin you have ever seen. It stares at you and then dances up and down and pulls faces at you. You have the choice of: 1. Use the Ring of All Seeing if you have one. 2. Smash the little swine. 3. Go out of the room. If you wear the ring you will see the spiked trap behind

the mirror and leave the room (add 1 LUCK point).

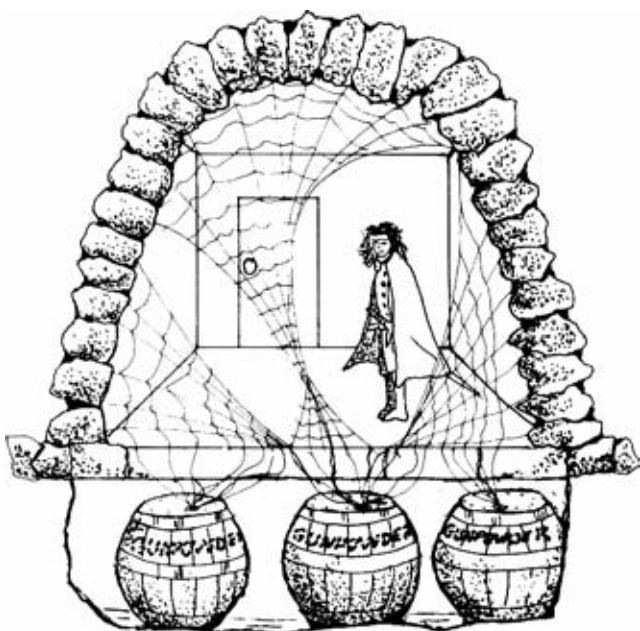
If you take a sweep at the goblin the mirror smashes, releasing a spring-powered board of spikes: lose 2D6 worth of your STAMINA.



Edward Young wins a tenner for sheer overkill . . .

This trap is an archway that has been totally woven over by what looks to be a spider's web which blocks the adventurer's way.

The brave fighter just has to prod the web with a torch and it will shrivel away and give him passage into the next chamber. But the 'webs' are not webs at all, but craftily disguised fuses which lead to barrels of gunpowder and lantern oil. Boom!-No more fighter! You could perhaps give the option of using a sword instead of a torch- in which case the fighter survives.



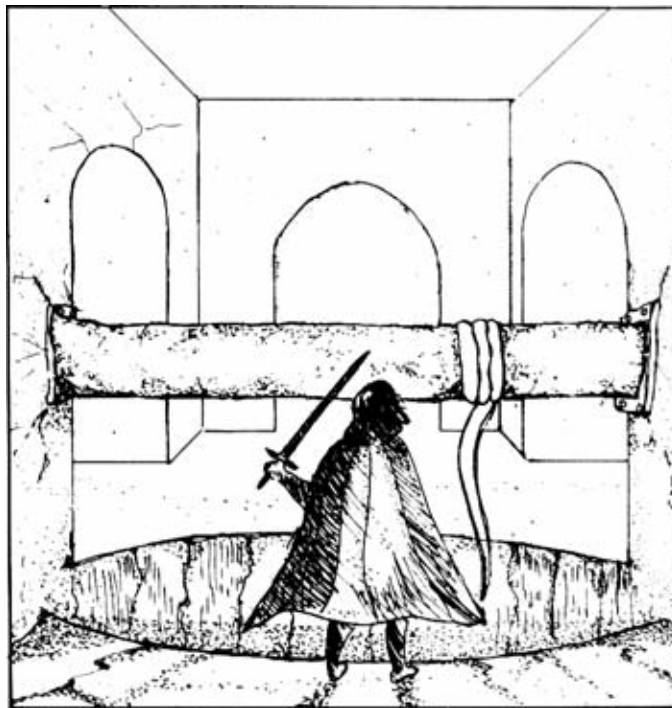
Jonathan Harding also wins £10 for one of the most elegant and endlessly useful traps we received:

A trap I used in an FF dungeon is an illusion of a pit over which there is a real beam apparently with a rope hanging from it. The obvious course of action is to grab the rope and swing across the 'pit'.

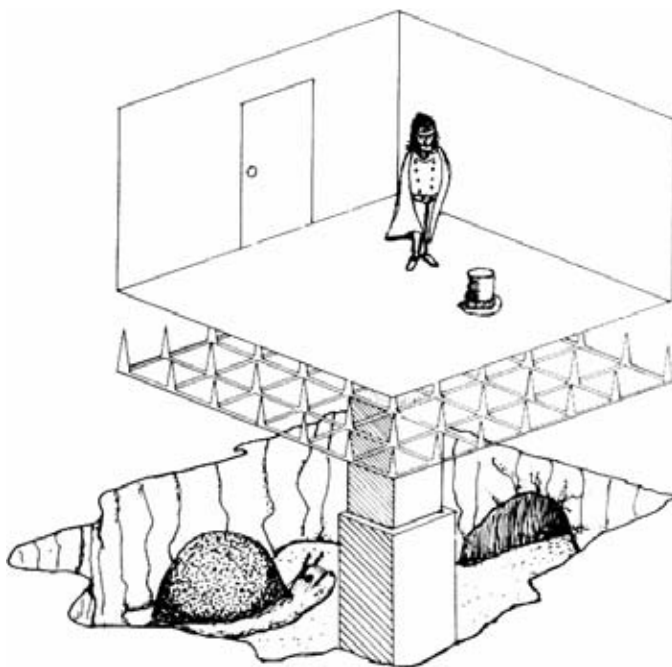
However the rope is really a
SNAKE SKILL 5 STAMINA 4

Every wound will subtract 4 points of STAMINA instead of 2 because of the snake's poisonous bite.

The trap is less deadly if an *Amulet of Poison Nullification* has been found, and can be avoided altogether if a *Helmet of Illusion Detection* is worn.



Last, but by no means least, we have awarded a £10 prize to David Leith who, although less than seven years old, has sent in no less than four wickedly inventive traps. Our only problem was deciding which one to choose: should we feature the disappearing chair? or the sliding bridge that gives you the choice of being chopped in half by a descending blade or eaten by a truly horrendous monster? Or the wonderful fake creature that is so horrifyingly life-like that you flee in terror – straight into a roomful of scorpions? In the end, we couldn't resist the giant slugs. . .



There is a hat on the floor and when you pick it up there is a bar attached to it which makes spikes come through the ground and cracks open for you to fall through. If you did not want to fall through the cracks and be eaten by large slugs you would have to stand on a spike which would sink up your leg.

We will feature more readers' traps in future issues of Warlock – so please keep sending them in.

Arkenor & Max part III







Pearls Of Wisdom

A new regular feature devoted to readers' suggestions for improving or changing solo gamebooks and role-playing games. Send us your Pearls of Wisdom—we'll publish a selection of the best in this treasure chest of ideas.

In this issue, we feature a number of suggestions for *Fighting Fantasy* solo and role-playing adventures, and an article about animals in *Maelstrom*.

CLOAK & DAGGER

Thieves and Assassins in *Fighting Fantasy*
by Mark Hodgson

Thieving is an aspect of *Fighting Fantasy* which has been largely ignored, except in the gamebook *Talisman of Death*. But thieves and assassins can be incorporated quite easily into both solo adventures (as long as these special rules are printed at the beginning of each adventure) and the *Fighting Fantasy* role-playing game.

Thieves have certain unique abilities, as listed: Pick pockets; Open locks; Find/Remove traps; Climb sheer surfaces; Move quietly.

The use of these abilities is governed by an attribute known as **THIEVING** similar to the **SKILL**, **STAMINA**, and **LUCK** attributes. It is calculated by rolling one six-sided die and adding six to the result.

If a Thief wants to attempt to use one of his **THIEVING** abilities, he must roll under his **THIEVING** score on two dice to succeed. Whether he succeeds or not, he loses one **THIEVING** point for each attempt he makes; his score is restored to its *Initial* value at the end of each adventure, or at the end of each day when role-playing. If a Thief successfully uses all his abilities during the course of a single adventure, he adds one point to his *Initial* **THIEVING** score.

STAMINA and **LUCK** are rolled in the normal way for Thieves; **SKILL** is rolled as one six-sided die plus 4, but Thieves are permitted to roll against their **THIEVING** score rather than against **SKILL** when attempting actions which require dexterity or agility – for instance throwing grappling hooks or jumping across chasms.

Assassins have slightly different abilities: Open locks; Move quietly; Set traps; Disguise; Poison.

Like Thieves, Assassins have a unique characteristic – **ASSASSINATION** – which they roll when attempting to use their abilities. **ASSASSINATION** is calculated and used in the same way as **THIEVING** and an Assassin's other characteristics are calculated in the same way as a Thief's.

The Assassin's **Poison** ability is somewhat unusual. Assassins use poison on the blades of their weapons, or to contami-

nate an opponent's food or drink. To manufacture a dose of poison, an Assassin must collect the required ingredients (listed in the gamebook, or decided by the game master) and then roll under his **ASSASSINATION** score. If a poisoned weapon wounds a victim, or if poisoned food is eaten, the victim must *Test his Luck*. If he fails, he subtracts 1 six-sided die of points from his **STAMINA**, plus another point for each point that the Assassin's **ASSASSINATION** score is over 9. Once applied to a weapon, poison will remain effective for only three rounds of combat (it drips off, evaporates, etc.).

BEASTS OF THE STORM

Animals in Puffin's *Maelstrom* Role-playing game
by James Wallis

Maelstrom, as it stands, is a very playable system even for the most experienced role-player, but the author has made a serious lapse by making no mention of animals in his rulebook. In an attempt to rectify this and to create a universal standard instead of each referee having to make up his own rules, I have put together a series of additional rules that fit in with the system.

Animals are divided into three broad groups: Domestic, Wild and Mythical. Domestic animals are the most common and include dogs, sheep and cattle. Wild animals are rare and this group contains not only the animals of today – badgers, deer and foxes – but also the few wolves and wild boar that might still exist in forests and mountains. Mythical animals include unicorns, werewolves and maybe even dragons, and are incredibly rare; most *Maelstrom* characters will never see them, any character who actually kills a dragon should not only be made a saint but should also be dead.

All animals have the following attributes in common with humans: *Attack Skill*, *Defence Skill*, *Endurance* and *Speed*. It is assumed that all animals are rational without being intelligent; they cannot communicate with humans or each other and even a highly trained pet dog cannot fetch a rope and throw one end over a cliff to rescue its master who is clinging to a tree half way down. Exceptions to this rule are some mythical creatures. Very few animals will attack humans without provocation, as experience and intuition will have taught most of them that this is a very good way to get killed.

Domestic animals

All domestic animals have a *tolerance rating* (TR) to humans which varies from species to species and from animal to animal. This rating shows how much each creature will trust strange humans. The first time that the animal meets the characters the referee should roll a number between 1 and 100, and compare this to the animal's TR. If it is below the TR the creature will be friendly; but if it is the same or above then the animal will see the party as hostile and will take appropriate action – barking, running away, hiding, etc. Every time that a party member makes a hostile, frightening or unexpected move then a friendly creature must make another TR roll, with a suitable modifier, to see if its attitude changes.

For example, a wandering rogue named Toby Hormayne hasn't eaten for some days when he comes across a sheep which has a TR of 68. The referee rolls his 10-sided die twice and gets 45. The sheep ambles over to Toby, chewing a mouthful of grass. Toby picks up a convenient stick and hits the sheep with it. The stick breaks and the sheep is startled. The referee rolls the dice again, and gets 63 – normally enough to ensure a friendly reaction, but because the referee has decided that the sheep's TR is at minus 20 (68–20 = 48), the sheep bleats and scampers away. Naturally friendly or well-trained animals will have a high TR while untrained animals will have a very low one. A badly treated guard dog might have a TR as low as 03 or 04 to strangers.



Chart One shows the approximate statistics for many domestic animals, along with probable TRs and general disposition. Animals are formulated in much the same way as humans – points are divided between their various attributes. No more than three quarters of the extra points for distribution can be allocated to any one attribute.

Chart One: Domestic animals.

Animal	Attack Skill	Defence Skill	Endurance	Speed	Extra points	Average TR	Armour points
Large dog	30	20	35	40	20	50	0
Small dog	15	10	20	30	10	45	0
Goat	20	10	20	35	15	50	0
Sheep	05	10	15	20	10	65	2
Cow	25	15	40	45	30	65	1
Bull	30	15	45	45	30	45	1
Pig	15	10	30	35	25	60	0
Horse (light)	25	18	40	60	30	65	1
Horse (shire)	26	16	45	50	40	70	1

Note: if animals are in a herd, only one TR need be made for the group, as all animals in the group will react in the same way.

Wild Animals

Wild animals do not have a tolerance rating, instead they have a *hostility rating (HR)*. No wild animal will come trotting out from behind a bush to lick a passing character's hand; instead if it fails its HR roll (rolls higher than the given number) it will attack. If it throws less than its HR it will flee. Both TR and HR numbers can and should be adjusted for each individual occasion.

For example, Toby Hormayne has ventured into a wood to look for something to eat when he comes across a wild boar. Picking up both a large stick and a handful of acorns, Toby makes encouraging noises. The referee deems that the

acorns adjust the boar's HR (90) by two points – after all the ground is littered with them. He rolls a 25 and the boar flees. Toby wanders off, munching on the acorns.

Chart Two shows various wild animals; nothing too exotic since this is Britain or possibly Europe. Remember that wild animals are rare and wary of humans, and many would be nocturnal.

Chart Two: Wild Animals

Animal	Attack Skill	Defence Skill	Endurance	Speed	Extra points	Average TR	Armour points
Fox	7	10	10	30	15	95	0
Badger	10	8	14	25	18	92	0
Deer	15	12	25	40	20	97	0
Wolf	32	24	35	35	25	92	1
Wild Boar	25	18	45	60	35	96	1
Wild Horse	25	18	45	60	35	96	1

Mythical Animals

As noted earlier, these are incredibly rare: and may sometimes be the object of quests or journeys. Normally wild animals in other countries may also be regarded as mythical since they would only exist in other climates – how many Englishmen in the sixteenth century believed in elephants?

Mythical animals are not necessarily unintelligent, as normal animals are. They may also have special powers—shape changing, magic use, fire breathing, multiple attacks and so on, and so ideally each monster should be dealt with individually and in detail. I will not have room here to detail many, but I suggest that if you wish to bring mythical creatures into your *Maelstrom* world (and some people may not) then you limit yourself to not more than twenty or thirty different species. Create your fantastical breeds and stick to them. I would recommend such creatures as dragons, unicorns, werewolves, vampires, evil spirits, giant lizards, centaurs, trolls, ogres and so on.

I include the statistics of a dragon here, to give an idea of the creation of mythical creatures.

Dragon

Attack Skill: 95
 Defence Skill: 80
 Endurance: 250
 Speed: 70
 Points of armour: 20
 Number of attacks: 2 per round
 Damage per attack: 4–40
 Special attacks: Flame breath every five rounds, range 100', doing 5–50 damage
 Intelligence: Yes
 Treasure: Yes
 Special abilities: flight (speed 150).

Only mythical creatures may have hoards of treasure; this is part of their attraction. Wild and domestic animals may have occasional trinkets (rings left on partially-devoured hands, for example) but they will not consciously gather treasure.

Combat with animals

Since animals have the same combat attributes as humans, combat is resolved in the same way as human-to-human combat. Most animals will attack with a bite which could cause between 1–3 to 3–18 points of damage depending on the animal and the location of the bite, although some animals such as deer or bulls will have horns or antlers which can cause more damage. Some animals also have thick skin or fur which can act as 1–6 points of armour in normal cases.

A few animals may have two attacks per round, as with the dragon above. For this the time of the first attack is determined by the creature's speed and the second by half the creature's speed. This would happen if a creature was attacking using both front feet.

BRAIN-BLISTERINGLY DIFFICULT MAZE COMPETITION!

If you thought the Maze of Zagor was tough, you'll be tearing your hair out over this one! This fiendish labyrinth was lovingly drawn by a maze fanatic on the *Warlock* staff. No-one knows the solution (the artist in question had a nervous collapse shortly after completing this piece of artwork.)

Can you find the shortest route between the circle labelled *Start* and the circle labelled *End*? Can you create an equally maddening labyrinth?

If you win this competition you will win:

- TALISMAN, Games Workshop's magical quest game.
- the new TALISMAN EXPANSION SET.
- the **Fighting Fantasy Gamebook** of your choice, signed by either **Steve Jackson** or **Ian Livingstone**.

In addition to the one overall winner, we will also award prizes to three runners-up, each of whom will win a signed **Fighting Fantasy Gamebook**.

WHAT YOU HAVE TO DO

Use this page of *Warlock*, or take a photocopy of it. Use a fine-tipped coloured pen to draw a route from the *Start* to the *End* that doesn't cross any lines and that goes through the *smallest possible number* of circular junction areas. (Try it

with a pencil and rubber first-you'll need to make several attempts!).

Then try your hand at labyrinth design! *Draw your own maze* on a plain sheet of paper no bigger than a *Warlock* page. Don't draw in pencil - we can't reproduce pencil drawings in the magazine. Make sure you also do a copy or an overlay of your maze, showing the correct route or solution. **Send your completed Warlock maze and your own maze and solution to:**

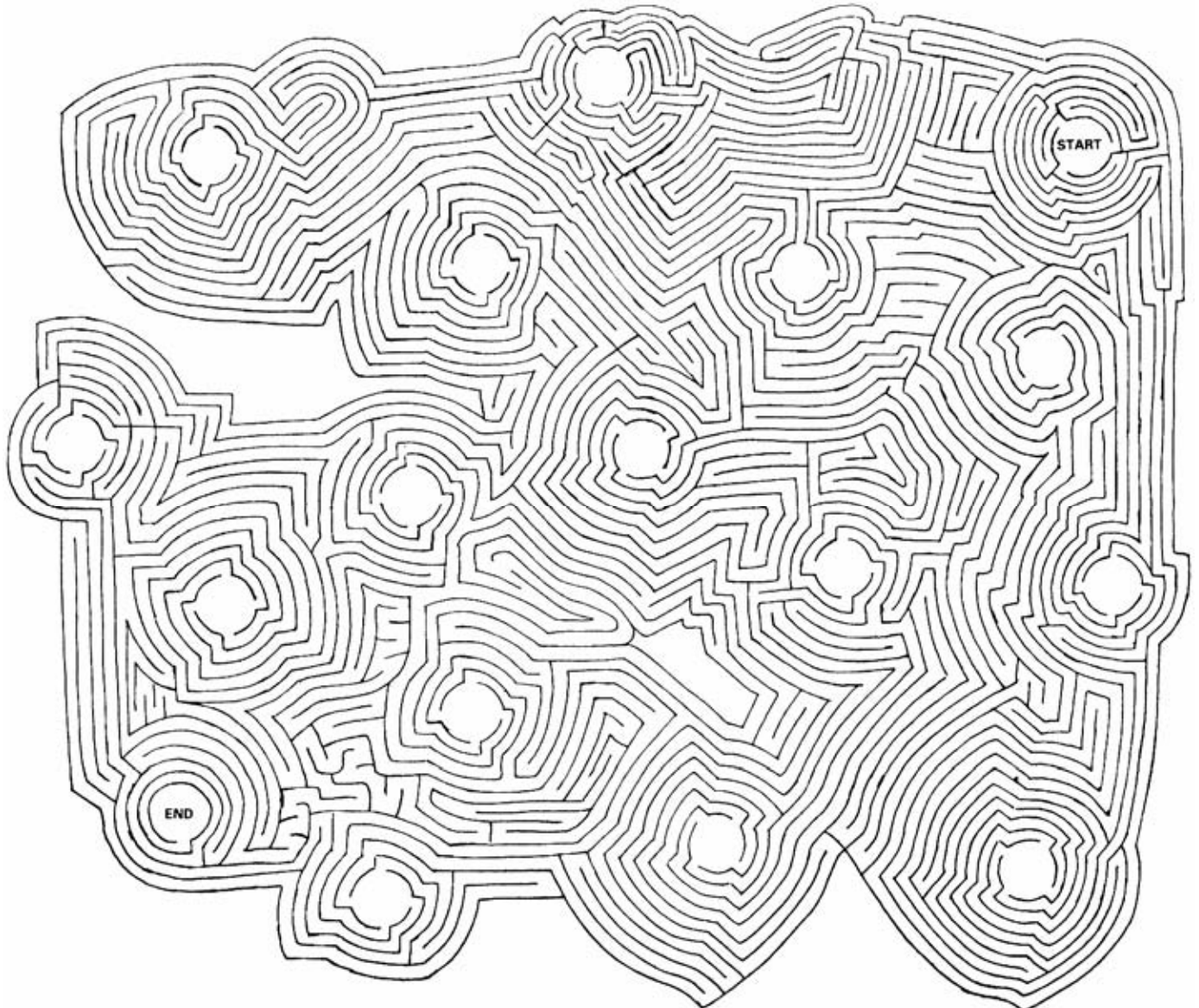
Brain-Blistering Maze
Warlock Magazine
Games Workshop Ltd
27-29 Sunbeam Road
London NW10 6JP

You can't win this competition unless you send in a correct solution to the Warlock maze. We will judge the mazes you design on the following points:

- originality of concept
- difficulty of solving
- standard of presentation and drawing

All entries must be in by 29 November 1985; the winners will be announced in *Warlock* No 8 (January/February 1986).

Sharpen your pencils and your wits, and get mazing!



CARTOON COMPETITION

WINNERS

The cartoon competition in issue 4 has displeased the Warlock: it's quite clear that many of you don't take adventuring anything like seriously enough! It's also clear that creating a one-frame cartoon is a difficult business, calling for an unusual combination of artistic skill and visual wit. We have reluctantly had to reject many entries with very funny jokes but less than brilliant drawings; and some others showing superb penmanship – which just weren't funny. But thank you all for entering – we've had hours of fun poring over your jokes, giggling manically to ourselves. The winner is Spencer Chapman, aged 17, of London. Two of his elegantly simple ideas are shown below. He wins £20 (the cheque's in the post, Spencer, honest!); the five runners-up, whose cartoons are also in our gallery, win £10 each.



£20 WINNER
Spencer Chapman, aged 17
of London




£10 RUNNER-UP ↑
Alexander Garland, aged 14
of London



£10 RUNNER-UP ↑
Mark Smith, aged 17
of Pettswood, Kent



£10 RUNNER-UP ↑
Peter Sidebotham, aged 26
of Congleton, Cheshire



£10 RUNNER-UP ↓
Cathy Watt of
Roxburghshire, Scotland



£10 RUNNER-UP
Patrick Blaine Mc Intyre, aged 17
← of British Columbia, Canada

the WARLOCKS QUILL

A few changes are introduced in this issue . . .

Warlock now deals with the entire hobby of Gamebook Adventures, and will also provide introductory information about role-playing games and miniatures. So please send the Warlock your letters on any or all of these subjects.

And this is a good time to write in and tell the Warlock what you'd like to see in his magazine – because it's your magazine as well. So tell him what you want!

Lastly, the Warlock has asked us to pass on his apologies: when he moved into his new office at *Games Workshop*, the Warlock brought with him an entire cart-load of boxes and chests crammed full of readers' letters, monsters for *Out of the Pit*, suggestions for *Tricks and Traps*, and competition entries. Even with the help of the *Games Workshop* goblins, he simply can't reply to all those letters. But he does want you to keep sending the letters in; please address them to:

The Warlock's Quill,
Warlock Magazine,
Games Workshop Ltd,
27-29 Sunbeam Road,
London NW 10 UP

Dear Warlock,

Please could you tell me whether or not it is possible to subscribe to *Warlock* and receive it through the post as this would save all the worrying and waiting of getting hold of a copy and when it will be out next.

By the way I think your books and magazines are brill! The Citadel miniatures for *Fighting Fantasy* are also fantastic.

Yours hopefully,

Gary Hitchener,
Bingley, West Yorkshire.

★ *Warlock* is now available on subscription – see the advertisement in this issue. And don't say I never do anything for you! – The Warlock.

Dear Warlock,

Please could you tell me why you stopped the editions of *Warlock* magazine? I am sure many other readers would agree with me that we would like to see *Warlock* back in the shops again. I prefer *Warlock* to *White Dwarf* even though *White Dwarf* is an extremely good magazine. Please bring *Warlock* back; if you could I would be most grateful, if not could you please tell me why.

Yours sincerely,

Adrian Jones,
Bristol.

★ ! – The Warlock

Dear Warlock.

I wrote this letter after reading the article on the *Sorcery!* poster in issue 5 of *Warlock*. What I would like to know is why there should be a *Sorcery!* poster of Kakhabad and not a *Fighting Fantasy* poster of Allansia?

Yours wonderfully,
Peter Andrews,
Gillingham, Kent.

Dear Warlock,

I was looking at my *Fighting Fantasy* books and *Warlock* copies the other day, and I was marvelling at the skill and detail put into the cover illustrations, and I thought: Hey! Why not turn them into posters for *Fighting Fantasy* fanatics? . . .

Another idea I had (I'm full of them) which I had to tell you about was a monster book . . .

Yours hopefully,
Martyn 'Pathfinder' Cooper
Stoke-on-Trent, Staffordshire.

★ I've had a lot of letters about posters. I'll have to get together with Steve and Ian and the powers that be at Penguin. And the monster book is here! It's called *Out of the Pit*, named after a column in some magazine or other . . . – The Warlock.

Dear Warlock,

I am absolutely mad on *Fighting Fantasy*. I have got every single book and every copy of *Warlock*. I have been through all the books except – yes, you've guessed it! – *The Warlock of Firetop Mountain*. Why did you make the very first book so difficult? I agree with Charles Boundy and Patrick Fahy – the Maze of Zagor is impossible!

Your desperately
Adrian Jones,
Chippenham, Wiltshire.

Dear Warlock,

In your response to Charles Boundy's letter in issue 3 and Patrick Fahy's letter in issue 4 you have retrained from comment on the big question: how do you get out of the Maze of Zagor, or is it impossible?

Admit it. There's no way out of the Maze of Zagor. In fact you probably won't admit it because people will think *The Warlock of Firetop Mountain* is a big con.

Yours suspiciously
Joseph Gurney,
Leigh-on-Sea, Essex.

Dear Warlock,

First of all a message for all those who

have abandoned hope in *The Warlock of Firetop Mountain*: it is not impossible! I found my way through the Maze of Zagor (after a million and one attempts).

Anyway I have a question to ask: how do you manage to fit an adventure into the amount of references you want? I recently wrote a small adventure called *Hi-jack to Mars*, intending it to be 150 references long. Instead it came out at 138. Please could you tell me? . . .

Yours wonderfully
David Thompson,
Houghton le Spring, Tyne & Wear.

Dear Warlock,

The Maze of Zagor is not impossible! I have done it!

Also, why not talk about other gamebooks? I like *Lone Wolf* books by Joe Dever and Gary Chalk. They started a *Lone Wolf Club* straight after their first two books . . .

Yours fantastically
David S J Hodgson,
Stockport, Cheshire.

Dear Warlock,

In reply to the letters of Charles Boundy and Patrick Fahy, I think the Maze of Zagor is easy compared to trying to finish the *House of Hell* . . .

Yours sincerely
Jeffrey Parker,
Dumfries, Scotland.

★ You don't really expect me to tell you how to finish *Fighting Fantasy* books, do you? All I'll say is: Steve and Ian assure me that none of them is impossible. They didn't want to give away any secrets about how to write gamebooks, either, but here's a hint: if you want to write an adventure with, say, 150 references – start by writing out the numbers 1 to 150 (yes, all of them!) on a big sheet of paper. Then cross each number out as you use it. This helps you to see how fast you're using up references.

And, as you've probably spotted by now, from this issue onwards *Warlock* will contain articles about all sorts of gamebooks – so you'll have even more to write to me about. – The Warlock.

Dear Warlock

I have a question. In *Warlock* 4, I saw in *Fighting Fantasy News* that the gamebooks were also published in Norway. Do you by this mean they've been translated? My friends and I have never seen Norwegian gamebooks . . .

I would also tell you I've noticed something. In some of the gamebooks, the illustrations have some funny details. For instance, look at reference 15 in *City of Thieves*. Among the rubble on the ground by the madman there is a copy of *White Dwarf*! Ian McCaig also got his initials tattooed on the left hand of the tattooist (reference 182)! Did you also notice this?

Sincerely yours
Matthys Holler,
Norway.

★ Such impertinence! The Warlock's all-seeing eye notices everything! I'm surprised you're looking for Norwegian translations, your command of English is excellent. British gamebooks from many different publishers have been translated into hundreds of languages – the most translated

book being *The Warlock of Firetop Mountain*. A display of overseas editions of *Fighting Fantasy* gamebooks will be one small part of **Fighting Fantasy Day – on 2 November in Manchester**.

Dear Warlock

When I first saw *Warlock* in an advertisement on TV, I was pleased that someone had brought out a *Fighting Fantasy* magazine. But when I read question 12 of *Fighting Fantasy Feedback* in *Warlock 4*, I was very surprised. Why have role-playing game scenarios in a *Fighting Fantasy* magazine? After all, role-playing gamers have their own magazine, *White Dwarf*.

D Openshaw
Welling, Kent.

Dear Warlock

I would like to see not just *Fighting Fantasy* articles, but also bits about role-playing games and miniatures; and less solo adventures – if I wanted an adventure I would buy one of your ace wizard superb gamebooks.

Anonymous
Allestree, Derbyshire.

Dear Warlock,

Nice to see a *Fighting Fantasy* magazine at last, but it's not perfect . . .

. . . Not all *Fighting Fantasy* players are into role-playing games as well! I'm not; I can't stand them, I loathe them, and no amount of propaganda on your behalf is going to make me change my mind. There is a difference between role-playing games and gamebooks: gamebooks do not have vastly over-complicated 100-page rulebooks written in a language no-one can understand (*Norwegian?* – *The Warlock*), they are easy to understand and therefore playable . . .

Yours displeased
Steve Hopper,
Hastings, East Sussex.

Dear Warlock

Is Lawrence Gabb (issue 5) really serious?! How can he possibly suggest that the *Fighting Fantasy* rules are superior to the game mechanics of *Advanced Dungeons & Dragons*, *Traveller*, and arguably the greatest of all role-playing games – *RuneQuest*? . . .

He asserts that the simplicity of the *Fighting Fantasy* system allows the game to flow more easily, and allows the players to become more involved in the adventure. Not so. In my experience, the so-called complicated games flow perfectly – an hour's play of *RuneQuest* was all it took to become acquainted with the rules from the player's point of view. The more extensive rules in 'complicated' games offer more realism – and more opportunities to a character. And you definitely get more involved in the game, simply because you develop a character from an impoverished and vulnerable young lad into a battle-hardened adventurer . . .

I'm not knocking the *Fighting Fantasy* system – it's fine for quick games, or for solo games if you can't find other people to play with – but it doesn't compare with other role-playing games . . .

Yours, utterly flabbergasted
P Crotty,
Walthamstow, London.

Dear Warlock,

I wonder how a player can role-play successfully with such limited attributes as SKILL, STAMINA and LUCK.

After reading all the *Fighting Fantasy* books so far, it seems that SKILL controls nearly every physical and mental attribute . . . This is a very limited system. How can you role-play a character whom you don't really know? . . .

I'm not trying to say simplicity is wrong, I'm all for it. That's why I play *Dungeons & Dragons* instead of *Advanced Dungeons & Dragons*, . . . and I agree that the *Dragonquest* game is far too complex – but it all depends on personal preference . . .

Yours something or other
Edward Young,
Tishury, Wiltshire.

Dear Warlock

I agree with Lawrence Gabb that *Fighting Fantasy* is much better than *Dungeons & Dragons*, etc. I have played a lot of games using many different game systems (including the new *Middle Earth Role-playing Game*) and I believe that the *Fighting Fantasy* system is by far the best . . .

Yours,
Peter Joyce,
Co. Galway, Ireland.

Dear Warlock,

Will you please, please, please, please answer my question?! My question is: with *Dungeons & Dragons* can you have solo adventures, what are the basics, and is it any good?

Yours hopefully
Jonathon Thompson
Co Antrim, Northern Ireland.

★ I've received many letters on this tricky subject. There is no answer to the disputes between simplicity and complexity or solo adventures and multi-player games. As Edward Young says in his letter, it all depends on personal preference. It's quite clear from the letters I receive that a lot of people enjoy solo gamebook adventures; others prefer multi-player role-playing games; many people find that gamebooks serve as an excellent introduction to role-playing, and move from one to the other; while an equal number continue to read gamebooks after they have become involved with role-playing groups.

Warlock is, first and foremost, the gamebook magazine. Role-playing games are dealt with by its sister publication, *White Dwarf*. But I'm going to encourage some discussion of role-playing in *Warlock*, because there is obviously a considerable overlap of interest.

To answer Jonathon Thompson: *Basic Dungeons & Dragons* is the game that most role-players start with; some stick with it, others move on to the *Advanced* version or other role-playing games. It is not intended as a solo game, although there are some solo adventures that you can use-once you have learnt the multi-player rules. And there is a new series of solo gamebooks – the first is reviewed in this issue – which uses a simplified version of the *Dungeons & Dragons* rules and which serves as a good introduction to the game. – The Warlock

Dear Warlock,

I have a question (surprise surprise!). I often come across passages in *Fighting Fantasy* books which read like this:

'Attack your chosen skeleton as in a normal battle. Against the other, you throw for your Attack strength in the normal way, but you do not wound it if your Attack Strength is the greater, you just count this as though you have defended against its blow. Of course if its Attack Strength is greater, it has wounded you in the normal way'.

How in the name of Sukumvit do you beat the second creature?

Hope Your SKILL never fails!
Alex Ramsay,
Bath, Avon.

★ This special rule is designed to make monsters that attack simultaneously much more deadly than monsters that attack one at a time. While you're busy hacking at one creature, all you can do is parry the attacks of the other(s). If you kill the creature you chose to attack first, you can turn your attention to another one, and start inflicting wounds on it. And so it goes on, until they're all dead – or you are! – The Warlock.

Dear Warlock,

I am writing to you to see if you are interested in a *Fighting Fantasy* game I have written. It is hand-written, has 400 references, and rules like yours (except for a few additions such as having two sword arms, and teleportation.)

Yours faithfully
Andrew Coggle,
Boothby Heath, Lincolnshire.

★ I am going to make sure that every issue of *Warlock* contains a complete solo adventure; when the magazine gets bigger, it will have the occasional multi-player adventure, too. And I would be happy to receive contributions from *Warlock* readers – here are some guidelines for all you budding authors:

Contributions should be typed, double-spaced, on one side only of plain paper. Leave margins at both sides of the text.

Adventures can be based on the rules of any gamebook or role-playing game. You can add special rules, but make sure you explain them clearly.

Solo adventures should be about 150 to 200 references long. (If they're book length, they won't fit in a magazine.)

Most solo gamebooks have about 400 references. If you write adventures this long, and want to see them in print, you will have to submit them to book publishers rather than to *Warlock* magazine; but book publishers might look more favourably on you if you've had an adventure published in a magazine first. Now get writing! – The Warlock.

Dear Warlock,

House of Hell is not hard, it's IMPOSSIBLE. I have tried five or six times now and I still haven't completed it. I spend up to half an hour fighting creatures and find out it is all wasted. Still it is a brilliant book so keep the good work up.

Yours sincerely
Robert Catherall

The Dark Chronicles of Anakendis

by Andrew Whitworth

ADVENTURE SHEET			MONSTER ENCOUNTER BOXES		
SKILL <i>Initial Skill=</i>	STAMINA <i>Initial Stamina=</i>	LUCK <i>Initial Luck=</i>	<i>Skill=</i> <i>Stamina=</i>	<i>Skill=</i> <i>Stamina=</i>	<i>Skill=</i> <i>Stamina=</i>
EQUIPMENT LIST	GOLD		<i>Skill=</i> <i>Stamina=</i>	<i>Skill=</i> <i>Stamina=</i>	<i>Skill=</i> <i>Stamina=</i>
	JEWELS		<i>Skill=</i> <i>Stamina=</i>	<i>Skill=</i> <i>Stamina=</i>	<i>Skill=</i> <i>Stamina=</i>
	POTIONS		<i>Skill=</i> <i>Stamina=</i>	<i>Skill=</i> <i>Stamina=</i>	<i>Skill=</i> <i>Stamina=</i>
	PROVISIONS REMAINING		<i>Skill=</i> <i>Stamina=</i>	<i>Skill=</i> <i>Stamina=</i>	<i>Skill=</i> <i>Stamina=</i>



This issue's mini-adventure was submitted by *Warlock* reader Andrew Whitworth of Rotherfield, East Sussex.

You are requested to save a village from the evil attentions of the wizard Anakendis; you have to brave the terrors of a monster-infested cave system and destroy both Anakendis and the source of his power – the Dark Chronicles.

How to fight creatures of the Dungeon

Before embarking on your adventure, you must first determine your own strengths and weaknesses. You have in your possession a sword and a shield together with a backpack containing provisions (food and drink) for the trip. You have been preparing for your quest by training yourself in swordplay and exercising vigorously to build up your stamina.

To see how effective your preparations have been, you must use the dice to determine your initial SKILL and STAMINA scores. There is an *Adventure Sheet* above which you may use to record the details of an adventure.

Skill, Stamina and Luck

Roll one die. Add 6 to this number and enter this total in the SKILL box on the *Adventure Sheet*.

Roll two dice. Add 12 to the number rolled and enter this total in the STAMINA box.

There is also a LUCK box. Roll one die, add 6 to this number and enter this total in the LUCK box.

For reasons that will be explained below, SKILL, STAMINA and LUCK scores change constantly during an adventure. You must keep accurate record of these scores and for this reason you are advised either to write small in the boxes or to keep an eraser handy. But never rub out your Initial scores. Although you may be awarded additional SKILL, STAMINA and LUCK points, these totals may never exceed your *Initial* scores, except on very rare occasions, when you will be instructed on a particular page.

Your SKILL score reflects your swordsmanship and general fighting expertise; the higher the better. Your STAMINA score reflects your general constitution, your will to survive, your determination and overall fitness; the higher your STAMINA score, the longer you will be able to survive. Your LUCK score indicates how naturally lucky a

person you are. Luck – and magic – are facts of life in the fantasy kingdom you are about to explore.

Battles

You will often come across paragraphs which instruct you to fight a creature of some sort. An option to flee may be given, but if not – or if you choose to attack the creature anyway – you must resolve the battle as described below.

First record the creature's SKILL and STAMINA scores in the first vacant Monster Encounter Box on your *Adventure Sheet*. The scores for each creature are given each time you have an encounter. The sequence of combat is then:

1. Roll the two dice once for the creature. Add its SKILL Score. This total is the creature's Attack Strength.
2. Roll the two dice once for yourself. Add the number rolled to your current SKILL score. This total is your Attack Strength.
3. If your Attack Strength is higher than that of the creature, you have wounded it. Proceed to step 4. If the creature's Attack Strength is higher than yours, it has wounded you. Proceed to step 5. If both Attack Strength totals are the same, you have avoided each other's blows – start the next Attack Round from step 1 above.
4. You have wounded the creature, so subtract 2 points from its STAMINA score. You may use your LUCK here to do additional damage.
5. The creature has wounded you, so subtract 2 points from your own STAMINA score. Again you may use LUCK at this stage.
6. Make the appropriate adjustments to either the creature's or your own STAMINA scores (and your LUCK score if you used LUCK – see below).
7. Begin the next Attack Round (repeat steps 1–6). This sequence continues until the STAMINA score of either you or the creature you are fighting has been reduced to zero (death).

Escaping

On some pages you may be given the option of running away from a battle

should things be going badly for you. However, if you do run away, the creature automatically wounds you (subtract 2 STAMINA points) as you flee. Such is the price of cowardice. Note that you may use LUCK on this wound in the normal way (see below). You may only *Escape* if that option is specifically given.

Fighting More Than One Creature

If you come across more than one creature in a particular encounter, the instructions will tell you how to handle the battle. Sometimes you will treat them as a single monster; sometimes you will fight each one in turn.

Luck

At various times during your adventure, either in battles or when you come across situations in which you could either be lucky or unlucky (details of these are given on the pages themselves), you may call on your luck to make the outcome more favourable. But beware! Using LUCK is a risky business and if you are *unlucky* the results could be disastrous.

The procedure for using your luck is as follows: roll two dice. If the number rolled is equal to or less than your current LUCK score, you have been lucky and the result will go in your favour. If the number rolled is higher than your current LUCK score, you have been unlucky and you will be penalized.

This procedure is known as *Testing your Luck*. Each time you *Test your Luck*, you must subtract one point from your current LUCK score. Thus you will soon realize that the more you rely on your luck, the more risky this will become.

Using Luck in Battles

On certain pages you will be told to *Test your Luck* and will be told the consequences of your being lucky or unlucky. However, in battles, you always have the option of using your luck either to inflict a more serious wound on a creature you have just wounded, or to minimize the effects of a wound the creature has just inflicted on you.

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If you have just wounded the creature, you may *Test your Luck* as described above. If you are lucky, you have inflicted a severe wound and may subtract an extra 2 points from the creature's STAMINA score. However, if you are unlucky, the wound was a mere graze and you must restore 1 point to the creature's STAMINA (i.e. instead of scoring the normal 2 points of damage, you have now scored only 1).

If the creature has just wounded you, you may *Test your Luck* to try to minimize the wound. If you are lucky, you have managed to avoid the full damage of the blow. Restore 1 point of STAMINA (i.e. instead of doing 2 points of damage it has done only 1). If you are unlucky, you have taken a more serious blow. Subtract 1 extra STAMINA point.

Remember that you must subtract 1 point from your own LUCK score each time you *Test your Luck*.

Restoring Skill, Stamina and Luck

Skill

Your SKILL score will not change much during your adventure. Occasionally, a page may give instructions to increase or decrease your SKILL score. A Magic Weapon may increase your SKILL, but remember that only one weapon can be used at a time! You cannot claim 2 SKILL bonuses for carrying two Magic Swords. Your SKILL score can never exceed its *Initial* value unless specifically instructed. Drinking the Potion of Skill (see later) will restore your SKILL to its *Initial* level at any time.

Stamina and Provisions

Your STAMINA score will change a lot during your adventure as you fight monsters and undertake arduous tasks.

As you near your goal, your STAMINA level may be dangerously low and battles may be particularly risky, so be careful!

Your backpack contains enough Provisions for five meals. You may rest and eat only when allowed by the instructions on a page, and you may eat only one meal at a time. Eating a meal restores 4 STAMINA points. When you eat a meal, add 4 points to your STAMINA score and deduct 1 point from your Provisions. A separate Provisions Remaining box is provided on the *Adventure Sheet* for recording details of Provisions. Remember that you have a long way to go, so use your Provisions wisely!

Remember also that your STAMINA score may never exceed its *Initial* value unless specifically instructed on a page. Drinking the Potion of Strength (see later) will restore your STAMINA to its *Initial* level at any time.

Luck

Additions to your Luck score are awarded through the adventure when you have been particularly lucky. Details are given on the pages of the book. Remember that, as with SKILL and STAMINA, your Luck score may never exceed its *Initial* value unless specifically instructed on the page. Drinking the Potion of Fortune (see later) will restore your LUCK to its *Initial* level at any time, and increase your *Initial* LUCK by 1 point.

Equipment and potions

You will start your adventure with a bare minimum of equipment, but you may find other items during your travels. You are armed with a sword and a shield, and are dressed in leather armour. You have a backpack to hold

your Provisions and any treasures you may come across.

In addition, you may take one bottle of a magical potion which will aid you on your quest. You may choose to take a bottle of any of the following:

A Potion of Skill – restores SKILL points

A Potion of Strength – restores STAMINA points

A Potion of Fortune – restores LUCK points and adds 1 to *Initial* LUCK

These potions may be taken at any time during your adventure, Taking a measure of potion will restore SKILL, STAMINA or LUCK scores to their *Initial* level (and the Potion of Fortune will add 1 point to your *Initial* LUCK score before LUCK restored).

Each bottle of potion contains enough for *two* measures: i.e. the characteristic may be restored twice during an adventure. Each time it is used make a note on your *Adventure Sheet*.

Remember also that you may only choose one of the three potions to take on your trip, so choose wisely!

Hints on Play

There is one true way through the dungeon and it will take you several attempts to find it. Make notes and draw a map as you explore – this map will be invaluable in future adventures and enable you to progress rapidly through to unexplored sections.

The one true way involves a minimum of risk and any player, no matter how weak on *Initial* dice rolls, should be able to get through fairly easily.

May the luck of the gods go with you on the adventure ahead!

BACKGROUND

You are an adventurer, strong and courageous, dedicated to the slaying of evil. While travelling to visit a friend in Fang, you pass through the town of Kokbridge and are met by the village headman. The normally quiet village is very active and many of the villagers appear frightened and worried. You ask the headman what is wrong.

"Not far from here," he says, "lies a small system of caves rumoured to be the home of the evil Anakendis and his minions. Anakendis is said to get his powers through an evil book, the Dark Chronicles of Anakendis. A few days ago, a group of adventurers led by the honourable Traskannd entered the

caves to try and disprove these rumours. After one day Traskannd returned, followed by a pack of savage hounds and wearing a belt with the heads of his companions hanging from it! He told us he was now a servant of Anakendis. 'You must deliver two maidens weekly to my master,' he said, 'or the devil hounds will come to ravage this town.' He then set free the hounds and they killed two people and many animals before departing.

"I beg of you, brave adventurer, enter these caves to destroy Anakendis and his Dark Chronicles. You will be well rewarded. Only then will our fair village rest easily again."

The headman tells you he knows only that you must cross a bottomless chasm to reach Anakendis. The next day, the whole village comes out to see you go as you set out on the long trek up to the caves of Anakendis . . .

1

The journey up to the caves takes one day and one night, and the sun is just rising as you face the cave entrance. It looms before you, dark and gloomy, with ivy growing around the edges. You can see nothing within. Taking a deep breath, you light your lantern and enter.

Inside, the cave becomes an irregular

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rock passageway heading north. Water drips continuously from the walls. After a few yards, the passageway splits. Do you take the left-hand fork (turn to 34) or the right-hand one (turn to 7)?

2

The vile sand squid lies dead in the sand, but you still have to get across to the door on the other side of the room. If you used the magic rope to get across to here, you may grab it again and swing across (turn to 144) or you may continue to walk across (turn to 51). If you used the rope, you may walk across anyway, but you will not be able to recover the rope and must cross it off on your equipment list.

3

You continue up the passageway northwards. Soon, it splits into two. To go left, turn to 195, to go right turn to 113.

4

After talking to the man for a short time, you discover he is no friend of Anakendis; indeed, he is a powerful wizard whom Anakendis threw down this well and left unable to use his magic on himself. He wishes you good luck in your mission and hands you an object. It is a small broom, which says the wizard, allows you to fly at high speed when you sit upon it. You thank the wizard and find yourself back in the room with the well and the stone. You leave the room. Add 1 LUCK point for your good fortune and turn to 89. If you are hungry, you may eat Provisions here.

5

Rummaging through the junk in the desk drawer under the headband you overturn a blanket and find an axe. Examining it you find it is of an inferior quality to your own sword and you decide to leave it alone. You can now:

- Search the bed turn to 157
- Examine the wardrobe turn to 39
- Look at the paintings turn to 76
- Leave the room turn to 138

6

You hold up the amulet in front of Anakendis' face. He sees it and turns pale, backing away. You move forward to attack him while he is weakened. Resolve the battle:

ANAKENDIS SKILL 8 STAMINA 14

If you win, turn to 168.

7

The passageway ends at a thick wooden door. You listen but can hear nothing and, trying the door, you find it is unlocked. Going in, you enter a large room with a door in the north wall and a door in the west wall. The room



appears empty, although there is a small alcove in the east wall. You can examine this further if you want (turn to 190) or can leave the room by the west door (turn to 82) or the north door (turn to 71).

8

The hut is made of twigs lashed together with leather, and inside it is surprisingly large. However, it is empty. You search it but find nothing, so you leave. You can now examine the other but (turn to 97) or go down the path to the door at the other end - to do this, turn to 49.

9

You have entered a small room, containing only three chests. These look very tempting! You can:

- Open chest 1 turn to 158
- Open chest 2 turn to 163
- Open chest 3 turn to 26
- Leave the room turn to 86

10

Ahead of you, you see the passageway opening out into a large room. Between you and this room, however, is a large statue which appears to have been carved out of one huge translucent crystal. It looks inanimate but, as you approach it, it turns to face you. The only way through is past the statue! Turn to 155 - unless you are wearing a silver amulet, in which case turn to 181.

11

You are now on the net that spans the chasm. The exit is invitingly close, but to reach it you will have to reach the bottom of the net, cross to the other side then leap to the exit.

Roll two dice twice and compare each result with your SKILL. If both results are less than your SKILL, turn to 77. If one is less, but the other is equal to or greater than your SKILL, turn to 42. If they are both equal or more, turn to 94.

12

Unfortunately, as you try to avoid the fire, you slip and hit it. You are severely scorched. Lose 5 STAMINA points and 1 SKILL point. If you are still alive, you pick yourself up to see Traskannd looking at you, laughing. You attack him: turn to 193.

13

Fight the three devil hounds one at a time:

FIRST HOUND	SKILL 7	STAMINA 8
SECOND HOUND	SKILL 6	STAMINA 8
THIRD HOUND	SKILL 8	STAMINA 7

If you win, turn to 99.

14

The man is a little surprised by your charge but lifts his axe and attacks nevertheless.



MAN SKILL 9 STAMINA 12

If you win, turn to 91.

15

The chimney is narrow but you get to the top of the ladder without much trouble. Peering over the edge, you see a small room. Sitting on a chair is a small creature, an IMP. He looks



round and, seeing you, clicks his fingers. Suddenly, the ladder you are standing on has no rungs! *Test your Luck.* If you are Lucky, turn to 109, or turn to 133 if you are Unlucky.

16

You may leave through the north door (turn to 48) or the south door (turn to 151).

17

The chest has two locks. If you don't have two keys, you will have to try and break the chest open (turn to 58) but otherwise choose two keys and try them in the lock. Do you choose:

- Diamond and ruby turn to 135
- Diamond and emerald turn to 156
- Ruby and emerald turn to 200

18

The passage beyond the door leads



north for quite a way, then meets another passage going back the way you came. You ignore it and carry on northwards. Turn to 10.

19

The ring appears normal at first but, as you look closer, you notice six small teeth around the inside and realise the ring is in fact a RING LEECH! Add 1 LUCK point for your discovery. You put the 'ring' down and take the emerald key. You may now, if you have not already done so, open chest 1 (turn to 158), chest 3 (turn to 26) or leave the room (turn to 86).

20

The box is locked. You can try to prise

the lock open (turn to 159) or you can leave the room, going back to the junction and taking the right-hand fork (turn to 7).

21

The astromancer has cast a sleep spell. *Test your Luck.* If you are Lucky, the spell power just misses you. Continue the battle, turning back to 33 but remembering every other round to turn to 56. If you are Unlucky, you collapse into a deep sleep – turn to 95.

22

The creature is a ZOMBIE and it attacks! Resolve the battle:

ZOMBIE SKILL 6 STAMINA 7

If you win, turn to 45.

23

The corridor leads northwards a few yards, then reaches two doors set in the corridor wall, one opposite the other. You can ignore both of them and carry on up the corridor if you wish (turn to 50) or can try the east door (turn to 36), or the west door (turn to 102).

24

You seem to have hit a sore point. The hound-master hesitates, then says, "I don't know . . . I'm not rea . . . I don't want to talk about it." Do you pursue the enquiry further (turn to 29), ask about Anakendis (73), ask about the Chronicles (148) or thank him for his information and leave the room (turn to 151)?

25

The cloak is made of a very expensive-looking material but it is not magical in any way. You can now, if you have not already done so, search the bed (turn to 157), look at the paintings (turn to 76) or examine the drawers (61); alternatively, you could leave the room (turn to 138).

26

The chest is locked. To prise it open turn to 41. If you don't want to you can try chest 1 (158), chest 2 (163) or you can leave the room (turn to 86).

27

You ignore the little creature and walk on, but a minute later there is a gentle tap on you leg. Turning round you see the little creature behind you, and decide to hear what it has to say. Turn to 171.

28

Searching the dinosaur cave you find a rope – a magic rope, in fact! This rope will move and tie itself to things at your command. Add 1 LUCK point. You use this rope to climb out of the pit. If you have not already done so, you may enter the room across the corridor (turn to 36) or go up the corridor (turn to 50).

29

The hound-master gets angry at your continued questions. "I said I didn't want to talk about it!" he shouts. Then, to your surprise, he draws his sword and attacks! Turn to 62.

30

You start to make your way across the sand but after a short while you start to sink into it. Suddenly, a thick tentacle shoots up—it belongs to a SAND SQUID! You must fight it, but deduct two points from your SKILL due to the sand hampering you up to your waist:

SAND SQUID SKILL 8 STAMINA 9

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If you win then turn to 2.

31

The passage leading away from the chasm leads into a small room with doors in the north, west and east walls. In the centre is a small marble pedestal. You may examine this (turn to 111) or leave through the east door (43), the north door (84), or the west door (72).

32

The tapestry depicts a powerful-looking human, followed by a huge pack of wolves or hounds, casting a lightning bolt over the heads of a fleeing army. It is not magical in any way. You can now examine the desk (turn to 184) or leave the room (turn to 105).

33

Resolve this battle:

ASTROMANCER SKILL 9 STAMINA 6

Every other round, turn to 56. If you win the battle, then you leave the room. Turn to 96 to turn north up the passage, or to go back to the first room and go north, turn to 71.

34

The passageway leads to a cave that is very cold. Icicles hang from the ceiling and the floor is slippery with black ice. To examine the cave, turn to 93; otherwise, you leave. Turn to 126.

35

You put the boots on. They feel quite comfortable. As you move off, you feel a new spring in your step. These are magical **BOOTS OF SPRINGING** – they enable you to jump great distances and add 1 point to your SKILL (can increase it over the original level) due to the added agility. Return to 112.

36

The door leads to a fairly large room with no other doors. Within it stands a man carrying an axe. All around him are large amounts of food lying on shelves or hanging from the ceiling. Do you talk to the man (turn to 134), attack him (turn to 14), or quickly leave the room (turn to 23)?

37

The door opens into a small room with no furnishings except a small black chest. It has two locks – this must be the chest containing the Dark Chronicles! You may try some keys in the locks (turn to 17) or try to break the chest open (turn to 58).

38

Do you use:

a silver amulet?	turn to	6
a magic rope (command it to wrap around him)?	turn to	152

None of the other objects seem to have any use. If you have neither of these you will have to attack Anakendis – turn to 83.

39

Within the wardrobe hang several black cloaks. You can take one out to put it on if you wish (turn to 140) or you can ignore them (return to 149 and choose another option).

40

The undergrowth is very thick and you cannot get very far. You turn round to come back out but cannot move; your feet are caught in some creepers which have wrapped round them! These creepers drain 2 STAMINA points per round. They have a SKILL of 7 and a STAMINA of 4. You must roll your and their Attack Strength in the normal way, but it does damage automatically – you only wound them if your attack strength is greater than theirs. When they are dead you may leave up the left path (turn to 101) or the path leading to the door (turn to 49).

41

Try as you might, you cannot get the chest to open or the lock to turn. You can try brute force if you wish, by smashing the chest (turn to 153) or you can turn back to 9 and choose another option.



42

You slip and lose your grip on the net, but just manage to hang on, almost ripping your arm out of its socket in the process – lose 1 STAMINA point. You climb up the other side of the net and leap the small distance to the exit on the far side. Turn to 31.

43

The door leads to a short passage which opens out into a room. Standing within is a man. He smiles mockingly at you and introduces himself as Traskannd, servant of Anakendis. Also in the room is a desk, a tapestry and another exit opposite the one you entered by. You may now talk to Traskannd (turn to 183), attack him (turn to 193), or try to escape from the room (turn to 63).

32

44

Lying on the ground you are defenceless against Anakendis' next attack, and you are seared by a fearsome bolt of lightning – lose 8 STAMINA points. If you are still alive, Anakendis attacks again. Turn to 83.

45

The horrible creature lies dead at your feet. You search the alcove but find nothing, so you leave. Turn to 108.

46

The passageway curves round to the north after a little while, then passes a door in the east wall. To open this, turn to 154; otherwise you continue up the passageway. Turn to 50.

47

Your sword has little effect against Anakendis himself, but his barrier disappears momentarily. You charge him and continue the fight. If you win, turn to 168.

48

You open the door and enter a room which appears to be a bed chamber, frugally furnished. The occupant who lies on the bed, gets up at your entrance. He is dressed all in black and carries a sword. You can attack him (turn to 62) or try to talk to him (turn to 161).

49

The door is locked. You can try to barge it down (turn to 128), or ignore it and examine the other path if you have not already done so (turn to 101), or leave the room (turn to 50).

50

The passage eventually ends at a crossroads, and you take the corridor leading northwards. However, out of one of the other passages comes a small creature who starts to follow you. You can ignore it (turn to 27) or turn round and attack it (turn to 98).

51

Awkwardly, and continually sinking in the sand, you make your way across the sand. Almost at the exit, you catch your foot on something buried within the sand and, taking a look, you see it is a thick rope. You can ignore this to get to the exit (turn to 144) or pull it (turn to 122).

52

Granzork tries to persuade you to change your mind, but you are adamant. He gets more and more angry with you, then suddenly grows to about seven feet tall and attacks! Resolve the battle:

GRANZORK SKILL 7 STAMINA 10

If you win, you may look in the door (turn to 141), go up the passage (turn to

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132), or return to the place where you met Granzork and continue up the passage (turn to 3). You may eat Provisions here if you wish.

53

You get on your broom and fly safely across to the exit on the far side. Turn to 144.



54

Having killed the Forest Demon, you may now eat provisions if you wish. You search the hut and find 5 gold pieces and a pair of blue satin gloves – to put these on, turn to 65. Otherwise, you can search the second hut (turn to 8), or go down the other path (turn to 49).

55

The box flicks open. Inside, a key carved out of pure ruby rests on a purple velvet cushion. You pocket the key, and leave the cave, returning to the junction and taking the right-hand fork – turn to 7.

56

Roll 1 die. On a roll of 1–2, turn to 160. On a roll of 3 or 4, turn to 21, and on 5 or 6, turn to 131.

57

You run for the door but a stone wall slams down. You run into it, dazing yourself. As your vision clears, you see Anakendis' sword coming down upon your neck . . . your adventure is over.

58

You lift up your sword, but as you bring it down, a ray of pure darkness is fired at you from the chest. *Test your Luck*. If you are Unlucky, the ray hits you and kills you. If you are Lucky, you had better turn to 17 and try some keys – but, if you have tried all the keys you have, you sit down despondently after getting so far. Look for keys next time you enter the caves!

59

As you run at him, the wizard speaks a few words and a wall of solid ice comes into existence before you! You run into it – lose 1 STAMINA point. He says another word and it disappears again. You decide to talk to the man. Turn to 4.

60

You make the excuse about your curiosity, but the zombie speaks to you in a deathly, gurgling voice: "The punishment for moving the stone is



death. Sentence will be immediate." It moves out of the alcove and attacks. Turn to 22.

61

You open the drawer. It is full of junk, but lying on top of the pile is a leather headband decorated with a red diamond pattern. You can put it on if you wish (turn to 68) or you may continue the search of the junk pile (turn to 5).

62

The man attacks:

HOUND-MASTER SKILL 10 STAMINA 8

If you win, turn to 67.

63

You run for the door, but a wall of fire springs out of the ground – you are heading straight for it! *Test your Luck*. If you are Lucky, turn to 197; otherwise turn to 12.

64

To cross the chasm you may use three planks of wood that rest on the wall (turn to 178) or you may use any of the following, if you have them:

- A broom of flying turn to 114
- A magic rope turn to 182
- Boots of springing turn to 137

65

You slip the gloves on. They are a good fit. Suddenly the satin constricts around your hand and begins to squeeze! They cause great pain and you cannot take them off. Lose 2 STAMINA and 1 SKILL point due to the pain. You may now examine the second hut (turn to 8) or take the other path (turn to 49).

66

The skeleton is wearing a tattered silk robe and a pair of intact leather boots. You can take these and put them on (turn to 35) or can return to 112 and choose another option.

67

You search the hound-master's chamber but find nothing of interest. You leave through the chamber with the dead hounds and back to the pedestal room. Turn to 151.

68

The headband fits quite badly but as

you put it on it tightens to fit perfectly around your head. Your LUCK is increased to its original level plus 1 point. It can still be drained as a result of testing your LUCK. You continue to search the drawer. Turn to 5.

69

This round, Traskannd does not attack with his sword, or make any attempt to defend himself from your blow (you wound him automatically) but suddenly a tongue of flame bursts from his fingers, and his fiery touch causes one die of STAMINA loss. Continue the fight. If you win, turn to 194.

70

You go through the door into a long thin room with no other exits. It is empty. You see that the walls are made of huge capstones and on either side of the room, one of the capstones has come loose and could be moved. Also, on one wall just above eye level is a small hole. You can examine this hole further (turn to 170), or try to move the southern capstone (104), or the northern one (130). To leave this room and continue northwards, turn to 108.

71

The passageway travels northwards for some time, then reaches a crossroads. You may go north (turn to 23), east (turn to 121) or west (turn to 46).

72

As you open the door, a mouth appears on it and starts to speak in a deep, booming voice: "Beware, foolish human! You are entering the lair of Anakendis, from which none return alive!" Undaunted by this, you continue into the passageway. Turn to 106.

73

The man nods. He tells you that once you have entered Anakendis' lair, you cannot escape, so beware! He tells you that Traskannd lairs behind the eastern door, and Anakendis behind the western. You may enquire further about Anakendis (turn to 174) or thank him for his information and leave. You return back to the pedestal room and may go east (turn to 43) or west (turn to 72).

74

The little imp falls dead. You search its chamber and find a small jewelled ring worth 5 gold pieces. To get down the chimney you hang from the edge and



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drop the small distance to the ground. Now, return to **112** to re-choose your options. You may eat provisions here if you wish.

75

You ask him a few questions about the caves, but he does not answer. You realise you have spoken too much about your mission, and he swings his axe and attacks you. Resolve the battle:

MAN SKILL 9 STAMINA 12

If you win, turn to **91**.

76

You examine the paintings, which depict various horrible tortures – presumably the sort of things Traskannd enjoyed looking at in his leisure time. As you stand before one, however, a small, white, ghostly hand shoots out and grabs you round the neck! Fight it in the normal way –

HAND SKILL 11 STAMINA 2

If you do not kill the hand within 3 rounds, it has strangled you and you are dead. Once free of its grip, you may return to **149** and choose another option.

77

You successfully manoeuvre yourself to the other side of the net, and from there can easily jump to the other exit. Add 1 LUCK point and turn to **31**.

78

The well itself seems unspectacular. On the other side of the well is a sign reading 'The Well of Werdna'. You may now travel down the well via the bucket (turn to **169**), examine the stone (turn to **125**), or leave the room (turn to **89**).

79

The dart hits you in the side of the face. It causes no pain at first, but then you realise that your blood is pouring from the end, pulled out by the magic of the dart! Roll 1 die and lose this amount of STAMINA points before you can pull the dart out. You take the amulet anyway. You may now, if you have not already done so, move the other capstone (turn to **104**), examine the hole (**170**), or leave the room (turn to **108**).

80

Resolve this battle:

ICE WARRIOR SKILL 7 STAMINA 8

If you win, turn to **189**.

81

You go back to the passageway and may turn northwards (turn to **96**) or return to the original room and take the north door (turn to **71**).

82

The passage goes west for a short while, then turns north. After a little way further a passage turns off to the west (to take this, turn to **120**), or you can continue northwards (turn to **96**).

83

Anakendis is ready for your assault and draws his own sword. He is a powerful fighter and you are going to have a tough battle on your hands.

ANAKENDIS SKILL 12 STAMINA 20

Once you inflict your first wound on him, turn to **115**.



84

You try the door, but it is locked. Listening at it, you can hear the sound of several creatures moving about, snuffling and growling. You can try to break the door down (turn to **177**), or may choose another door you have not been through yet: the western door (turn to **72**) or the eastern door (turn to **43**).

85

After killing the creatures, you continue your search of the bones that they were hiding in, and uncover a long box. It opens easily to reveal a magnificent, glowing sword resting within. If you take the sword, you will have to leave your old one behind, but the new sword will add 1 point to your SKILL – this can increase it above its original value. Add 1 LUCK point. You may eat Provisions here if you wish, but whether you do or not, turn now to **18**.

86

You leave the room, making your way back to the corridor through the forest room. Back in the corridor, you continue northwards. Turn to **50**.

87

He thinks about this statement for a few moments, then looks at you coldly. "I wasn't notified of this", he says, then lifts up his axe in readiness for attack. Fight him by turning to **14**, but before he reaches you you may escape (remember the penalty), in which case you may try the other door across the corridor if you have not already done so

(turn to **102**), or continue up the corridor – turn to **50**.

88

He looks quite pleased, and steps back to let you look around, dropping his axe. You may attack him now if you want (turn to **14**), or you can look around anyway. If you do this, you see a large piece of raw meat that could be useful, and you can take this if you want to. You leave the room any way and can enter the other room (turn to **102**), or continue up the corridor (turn to **50**).

89

Leaving the room, you may take the west fork if you haven't done already (turn to **120**), or continue back to the first room and take the northern door (turn to **71**).

90

The bookcase holds several books but most of them are torn or burnt. Two appear in relatively good condition. Do you look at the book entitled 'Secrets of the Caves' (turn to **107**), or the one called 'Life of Anakendis' (turn to **164**)?

91

You wipe the blood off your sword and search the cave. You find several types of food. Most promising is large slab of raw meat which you take (write it down on your equipment list). You can take a bite of this if you wish (turn to **172**), otherwise, you leave the room and may enter the door across the passage (turn to **102**) or go northwards up the corridor (turn to **50**).

92

Anakendis suddenly backs off. He waves his hands and whispers some words in a strange tongue. Instantly, a circle of fire springs up around him, cloaking his body, with only his head showing above the flames. Your sword cannot reach him. Do you:

Try to leap the barrier	turn to 100
Try to escape	turn to 57
Slice at the barrier with your sword	turn to 47

93

You move about the room. Passing a group of large icicles, you suddenly find yourself faced by a large, white, scaly humanoid standing well over seven feet tall – an ICE WARRIOR! You must fight – turn to **80**. You can try to escape if you wish (remember the penalty) by returning to the junction and taking the right-hand fork – turn to **7**.

94

As you start to cross to the other side, your hand loses its grip on the net, and you fall. Right at the bottom of the net you manage to hang on with one hand, but you cannot hold on for long and you

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fall screaming into the depths of the bottomless chasm . . . your adventure is over.

95

The sleep spell hits you, and you collapse, snoring. When you awake, you find yourself on a hillside by Kokbridge, bereft of all possessions. You may return to the headman and get armour and a sword, but anything you found has been taken from you. Return to 1 and restart.

96

The narrow passageway widens into a small, square room with no other exits. In one corner is a well. A frame over it holds a rope, from which hangs a bucket which is large enough for you to stand in and travel down. To do this, turn to 169. You can examine the well further (turn to 78). Also in the room is a small boulder resting on the floor, which pulses with an unearthly orange glow (to examine this, turn to 125). You may leave the room if you wish - turn to 89.

97

You enter the hut, and immediately find yourself confronted by a strange looking creature - a FOREST DEMON! It attacks.

FOREST DEMON SKILL 8 STAMINA 8

It is blocking the exit, so you cannot escape the combat. If you win, turn to 54.



98

You swing your sword at the little creature, but it squeals and runs away. Realising that it means you no harm, you sheath your sword and decide to listen to what it has to say. Turn to 171.

99

Kicking the dead devil hounds out of the way, you examine the cave but find nothing. You leave the room. Turn to 16.

100

You leap on a nearby table and launch yourself at his head, over the fire barrier. You knock him down (deduct 2 points from Anakendis' STAMINA) and the barrier disappears. You are, however, knocked over yourself, and Anakendis gets up before you and wounds you for 2 STAMINA points. Continue the battle - turn to 168 if you win.

101

The path curves and ends in a small clearing. Within it are two small huts, nestling in the undergrowth. You can examine the first, larger hut (turn to 97), the second hut (turn to 8), or you can ignore both of them and take the other path, leading down to a door (turn to 49).

102

The door opens easily and you enter a room which appears empty. Leading up from the other side of the room is a flight of stairs. You can take these if you wish (turn to 165), or leave the room and take the opposite door if you haven't already (turn to 36), or continue up the corridor (turn to 50).



103

You slice the denrec with your sword, and it suddenly explodes! Its blood spatters on your sword, and you realise it is acid! Fortunately, the magic of your sword resists the acid and you wipe it off on the bed. You decide now to put the cloak on. Turn to 25.

104

With great effort, you shift the capstone. It reveals an alcove. Standing within it is a deathly pale human corpse. At least, it seems to be a corpse, but the head swivels round to look at you! You may attack it (turn to 22), or try to talk to the thing (turn to 136), or push the capstone back quickly (return to 70 and choose another option).

105

You can leave the room by the door you came through (turn to 138) or the other door (turn to 149). You may eat provisions here.

106

The passageway beyond the door is painted black. It heads westward, then ends at another door. You listen but hear nothing, so you open the door, to reveal another room with a door in the northern wall. Standing there is a man swathed in a black cloak who you recognise immediately as Anakendis. He grins a wicked grin at you, and says mockingly "Welcome, adventurer. I see you have penetrated to my Inner Sanctum. No matter; you will get no further." Do you attack him immediately (turn to 83), look through your backpack for something to use (turn to 38), or try to escape (turn to 57)?

107

You look through the book, and discover that the catacombs have shrunk considerably since they were first excavated. It says that Anakendis himself lairs across a bottomless chasm. This chasm can be crossed because a net, almost invisible, spans it. This net must be reached, then crossed. That is about all it tells you. Now return to 112 and choose another option.

108

The passageway continues northwards, and after a short time reaches another door in the east wall. To open this, turn to 112. If you want to continue up the passageway, turn to 50.

109

You just manage to grab the edge of the floor, and haul yourself up. The imp suddenly leaps at you and attacks.



IMP SKILL 10 STAMINA 5

If you win, turn to 74.

110

As you hit it, the denrec suddenly explodes! Its blood seeps down your sword, and you hear a fizzing sound. With a shock of horror you realise the denrec's blood is acidic, and your sword is being eaten away! You can no longer use this weapon and must find another one. Turn to 162.

111

Examining the pedestal you detect a small lever, which you pull. A small flap drops open to reveal a tiny space, which perhaps once held a jewel or some other valuable object. It is now, however, empty. You will have to try one of the doors:

North door	turn to	84
East door	turn to	43
West door	turn to	72

112

The door opens easily to reveal a room which seems to be a comfortable lounge. On the west wall is a large fireplace and in front of this is a chair, with a skeleton slumped on it. There is also a bookcase nearby. You may now:

Examine the fireplace	turn to	147
Look at the bookcase	turn to	90
Examine the skeleton	turn to	66
Leave the room	turn to	50

113

The door is jammed but yields to a good push; it swings open, depositing you in a large cave. Near the door on the opposite side to the entrance is a pile of bones and rotting meat – to examine this turn to 142. Otherwise you pass straight through the room – turn to 18.

114

You sit on the broom and fly off across the chasm. Just as you come within reaching distance of the exit on the other side you hit something – you realise it is a net slung across the chasm. *Test your Luck.* If you are Lucky, you hang on to the net – turn to 11. If you are Unlucky, turn to 42. Whatever happens, your broom remains hovering and you are able to retrieve it.

115

Anakendis is vulnerable only to magical weapons, due to his intensely evil nature. If you are not using a magical weapon, you will not be able to wound Anakendis and you had better try to escape – turn to 57. Otherwise, deduct the two points off Anakendis' STAMINA and continue the fight in the normal way. After two more rounds of fighting, turn to 92.

116

The walls of the pit are quite rough at the bottom, but after climbing about ten feet the walls become very smooth and are unclimbable. You slowly descend the walls and can now either go north (turn to 117) or south (turn to 146).

117

The passageway turns east, then south, then east again before narrowing and coming eventually to a blank wall. You may search this wall for secret passages (turn to 139) or return to the pit and take the southern passage (turn to 146).

118

The voice is getting impatient. "Are you coming down or not? If not, kindly do not waste any more time and go about your own business." Do you go down the well (turn to 169) or leave the room (turn to 89)?

119

Roll one die. On a result of 1, 2 or 3 the zombie does not believe you and attacks – turn to 22. Any other result means it's not sure and hesitates, giving you time to replace the capstone. Add 1 LUCK point, and return to 70 to choose another option.

120

The passage leads westwards and opens out after a short time into a small study. There is an empty bookcase, and a desk which looks much more promising. You can examine this if you want (turn to 191) or decide not to bother and leave the room – turn to 81.

121

The passage heads east for quite a while, then turns north. On the corner is a thick wooden door. Written on the door in blood are two words; 'Keep Out'. To open it, turn to 70. Otherwise, you continue up the passageway. Turn to 108.

122

The rope is heavy and its movement is hampered by the sand, but after much sweating and heaving you find the other end. Attached to it is a box. If you have a diamond key, this box will be empty, so you ignore it and reach the exit. Otherwise, when opened, the box reveals a key carved out of a solid diamond, which you pocket. Turn to 144 whether you find the key or not.

123

The two Walking Mouths attack at the same time. Before each round, you must choose which one you will attack, and fight it in the normal way. Against the other, roll for your Attack Strength in the usual fashion, but if your strength is higher than its, you have merely avoided its bite. If its strength is higher than yours, it has wounded you in the normal way.

WALKING SKILL 7 STAMINA 7 MOUTH A

WALKING SKILL 8 STAMINA 6 MOUTH B

You may escape in the normal way, but both Walking Mouths bite at you before you leave, so you lose 4 STAMINA points. Turn to 18 if you escape. Otherwise, if you win, turn to 85.

124

The hound-master seems quite pleased to tell you all this information and you realise Anakendis must have treated him very badly over the years. He tells you that the Chronicles must be cast into the Chasm which you have crossed. You thank him for his information and leave, past the dead hounds into the pedestal room. Turn to 151.

125

As you examine the stone, it pulses brighter but reveals no secrets to you. You may touch the stone (turn to 192). If you do not, turn back to 96 and choose another option.

126

You turn round to leave the cave, but suddenly a large block of ice comes flying out at your head! You leap to avoid it. *Test your Luck.* If you are Lucky, it misses you; but if you are Unlucky, it hits you and you lose 3 STAMINA points. Turning round, you see the creature who threw the ice. It is a tall, white, scaly humanoid: an ICE WARRIOR! You have no chance to

escape and must fight – turn to 80.

127

If you are using a magic sword, turn to 103; if you are not, turn to 110.

128

You throw your shoulder against the door, and it bursts open with a crash. You enter the room beyond it. Turn to 9.

129

You place your sword under the lid and lever it upwards. The lid flies open easily. Within the chest are two small objects – an emerald key, which you pocket, and a small golden ring. You can put this ring on (turn to 175) or examine it further (turn to 19). If you do neither of these, you pocket the key anyway and choose another chest – turn to 9 and choose another option.

130

The capstone moves after a great effort on your part, revealing behind it a small alcove. Standing within it is a rotting corpse. You prod it with your sword, but to your relief it is inanimate. Hanging around its neck is a silver amulet, which you can take by turning to 150. If you do not, you replace the capstone. Return to 70 and choose another option.

131

The astromancer has cast a darkness spell. From now on, all your rolls for Attack Strength must be reduced by 2, because you cannot see as well in the dark. The astromancer can see in the dark – do not give this penalty to him! Return to 33 but remember every other round to turn to 56.

132

The passage leans north but gets narrower and narrower until you are reduced to a crawl. The passage eventually ends at a small door which you try, but find locked. There is no way you can break it down in this small place, so you return to the door with the barred window. You can look through the door if you wish (turn to 141) or return to the place where you met Granzork and go north (turn to 3).

133

You try desperately to reach the edge, but don't quite make it and fall awkwardly to the bottom, losing 4 STAMINA points. You hear the imp laughing at the top of the ladder. You may now, if you have not already done so, examine the bookcase (90), the skeleton (66), or leave the room and continue northwards (turn to 50).

134

The man is fairly bad-tempered and you aren't going to get much out of





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him. He suddenly asks you why you are here. Do you ignore his question and ask him about the caves (turn to 75), or answer it by saying you are a food inspector (turn to 187) or that you have come to choose some food (turn to 88)?

135

You try the keys. One of them turns, but as you try to make the other turn, two small darts shoot into your hand. You can feel your vision clouding and realise the darts have injected a deadly poison . . . Your adventure is over. Try a different combination of keys next time you get here!

136

You try to talk to the zombie but he keeps repeating the words 'My long sleep has been disturbed.' Suddenly he asks you why you moved the stone. You may attack the thing now (turn to 22), or give it an answer. Will your answer be:

- I wanted to see turn to 60
- I was under orders
- to move it turn to 119

137

Using the boots, you leap across towards the exit on the far side of the chasm. Just as you get within touching distance of it, you hit something and realise it is a net, slung across the chasm. *Test your Luck.* If you are Lucky, you hang on. Turn to 11. If you are Unlucky, *Test your Luck* again. If you are Lucky this time, turn to 42, otherwise turn to 94.

138

Back in the pedestal room, you may now try the north door if you have not done so already (turn to 84), or the west door (turn to 72).

139

You discover a section of the wall which sounds more hollow than the rest, and push it open. It leads to a very small cave which you examine, and find nothing except a door in the south wall – to take this turn to 186. Otherwise, you leave the way you came, returning to the pit and going south – turn to 146.

140

You move a cloak to put it on, but suddenly a small, fat, green bird flies out and starts flapping around you, pecking! It is a DENREC! Resolve the combat:

DENREC SKILL 9 STAMINA 2

Once you inflict your first hit on the creature, turn to 127.

141

Looking through the barred window in the door, you find yourself looking into a room. The floor of this room is about

three feet below the level of the door and is full of sharp spikes! Stepping into the room would have meant certain death. Add 1 LUCK point for your discovery. You may now return to the original passage and go north (turn to 3), or try to go up the smaller passage (turn to 132).

142

You examine the large pile of bones but before you get very far, you are alerted by a sound nearby. Bursting out of the rotting meat are two WALKING MOUTHS. These are small, pink globular creatures with two small, stumpy legs and huge mouths. They attack. Turn to 123.

143

When you reach the fourth round of combat, one of the devil hounds finishes its meal and attacks! See 123 for rules on fighting two creatures at once.

DEVIL HOUND B SKILL 8 STAMINA 8

Once the two devil hounds are killed, the third one attacks.

DEVIL HOUND C SKILL 8 STAMINA 7

If you kill all three, turn to 99.

144

You reach the exit on the other side of the room. It leads to a passage heading northwards for a long way. Eventually it reaches a junction with another passage heading back the way you came. You ignore this and continue northwards. Turn to 10.

145

You return to the bucket that brought you down, and find that it has winched itself back to the top! You can hear the old man behind you, laughing, and you decide to talk to him. Turn to 4.

146

The passageway leads south, then turns east. After a short time, it opens into a very large cave. You enter it. It seems to be the lair of some sort of creature. You turn round to leave and find the creature blocking the exit, and all hope of escape! It is a DINOSAUR, and you must fight it.

DINOSAUR SKILL 7 STAMINA 16

If you win, turn to 28.



147

You give the fireplace no more than a cursory examination as it appears uninteresting. As you examine the chimney, however, to your surprise you notice a ladder leading up it! Looking up, you see torchlight flickering at the top. Do you climb this ladder (turn to 15) or not? If you don't, return to 112 and choose an option you haven't already tried.

148

The hound-master thinks a moment, then says the Chronicles are kept in a small box with two locks. These locks, he says, open to keys, each carved out of one gem. He knows that one lock will yield to a ruby key, but he knows not what the other lock opens to. You may ask him further about the Chronicles (turn to 124) or thank him for his information and return to the pedestal room (turn to 151).

149

The passageway leads south, then turns east, then opens into a room. The room looks like a bedchamber. There is a large bed, with a wardrobe next to it. Paintings hang on the walls and there is a small chest of drawers by the door. You can now:

- Examine the bed turn to 157
- Open the wardrobe turn to 39
- Look at the paintings turn to 76
- Examine the drawers turn to 61
- Return to the pedestal room turn to 138

150

You slip the amulet off the neck of the corpse, but out of the side of the alcove comes a small dart. *Test your Luck.* If you are Unlucky, turn to 79. Otherwise, you have avoided the dart. Take the amulet and return to 70, choosing another option you have not already tried.

151

Back in the pedestal room, you may now take the east door (turn to 43) or the west door (turn to 72).

152

You throw your rope at Anakendis, intending to entwine him in its coils. The rope snakes around him and it seems as though you will succeed, but suddenly Anakendis disappears! He reappears after a moment, but this time outside the coils! Grasping the rope, he gives a good pull and you fall to the floor. Turn to 44.

153

You smash your sword against the chest again and again but it holds fast. Puzzled, you examine the chest and discover it is just a solid block of wood! No wonder you couldn't get in. If you have not already done so, you may now open

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chest 1 (turn to 158), chest 2 (turn to 163), or leave the room (turn to 86).

154

The door opens easily and leads to a vast room. Sunlight shines in through a sizeable hole in the roof, and, fed by this, the room is full of trees. A path leads off from the door and forks after a short time. The right fork leads to a door which you may go and try (turn to 49), while the left fork curves away out of sight (to take this, turn to 101). If you distrust the paths you may try and penetrate into the trees – turn to 40.

155

As you approach the statue you realise that the 'room' beyond is actually a chasm – probably the chasm that the headman told you about! To reach it, however, the statue must be fought.

CRYSTAL STATUE SKILL 9 STAMINA 9

Any wounds you inflict on it deduct only 1 STAMINA point due to the hardness of its skin. There is no escaping from this battle, If you win, turn to 64.



156

One of the keys turns, but the other does not. Suddenly, a liquid is squirted out of the top of the chest at your face! *Test your Luck.* If you are Unlucky, it hits you and you discover it is acid . . . your adventure is over. Otherwise, return to 17 and try another combination of keys. If you have tried all the combinations you have, you sit and weep after getting so far. Look for different keys next time you enter the caves!

157

You examine the bed but all you find is a gold piece which you pocket. Return to 149 and choose another option which you have not already tried.

158

The chest is not locked, and opens easily. All that is within, however, are ten gold pieces. You search the chest for hidden compartments but find none. You may now open chest 2 (turn to 163), or chest 3 (turn to 26). Or if you have tried all you want, leave the room (turn to 86).

159

Roll two dice. If the total is less than your SKILL, you have succeeded – turn to 55. If it is greater than or equal to your SKILL, you have failed so you return to the junction and take the right-hand fork. Turn to 7.

160

The astromancer waves his hands and a bolt of fire comes shooting at you. *Test your Luck.* If you are unlucky, it hits you. Lose 4 STAMINA points. If you are lucky, it misses. In any case, return to 33 and continue the battle, remembering every other round to turn to 56.

161

You talk to the man for a while, and he introduces himself as the HOUND-MASTER. You discover that he used to be an inhabitant of Kokbridge who was captured some time ago. He hates Anakendis but cannot find the strength to break free. He will, however, give you any information you need. Do you ask him about:

Anakendis	turn to 73
<i>The Dark Chronicles</i>	turn to 148
or Traskannd?	turn to 24

162

Having lost your sword, you search the room for another weapon. Looking through the chest of drawers, you find an axe. This is of inferior quality to your previous weapon, and you must deduct 1 SKILL point while you use it. You return to the pedestal room. Turn to 138.

163

You try to open the chest but it is locked. You can try to prise it open (turn to 129); otherwise, turn to 9 and choose an option you not already tried.

164

The book relates various grisly details about the life of Anakendis, but most interesting is the fact that Anakendis has grown very powerful, and is now immune to blows from all non-magical weapons. You replace the book in the rack and may add 1 LUCK point for the information. Return to 112 and choose another option.

165

You start to climb up the stairs. When you are about three-quarters of the way up, the stairs suddenly revolve around a central pivot, and deposit you in the pit that they were hiding. You bruise yourself badly – lose 3 STAMINA points. Taking stock of your surroundings, you discover you are in a deep pit. Passages lead north and south. You may try to climb out of the pit (turn to 116), otherwise you take a passage. Will it be the one leading north (turn to 117) or south (turn to 146)?

166

He thinks about this for a bit, then to your relief decides it could be true. Add 1 LUCK point, and turn to 88.

167

You throw the meat into the chamber. The two devil hounds it lands nearest to start devouring it, but the third decides that you look tastier. You must fight it:

DEVIL HOUND SKILL 8 STAMINA 7

After four rounds, turn to 143. If you defeat it before then, turn to 188.



168

Well done! You have defeated the evil Anakendis, and Kokbridge is safe for the moment. However, his Dark Chronicles must still be destroyed, or one of his minions could take over his regime. You leave through the door on the far side of the room. Turn to 37.

169

As you step into the bucket, it starts to move down of its own accord! Alarmed, you try to get out, but it is too late. After a few seconds, the bucket stops and tips, unceremoniously dumping you by a cave entrance. Picking yourself up, you walk into the cave and come out in a room. Sitting in a chair there is an old man. You notice, to your surprise, a chain around his ankles. You may talk to the man (turn to 4), attack him (turn to 59), or return to the bucket and attempt to go upwards (turn to 145).

170

You can see nothing in the hole, so you tentatively place your hand inside. Too late, there is a small prick, and you feel a fire running up your hand. Snatching it out, you see a small spider sitting on your hand. You kill it, but its venom has already been injected! Lose 2 SKILL points, then roll 2 dice and lose this many STAMINA points! Return to 70 and choose another option.

171

The little creature introduces himself as Granzork, a servant of Anakendis. He tells you that his master has been watching your progress and is prepared to offer you the chance to confront him here and now. Granzork tells you to follow him if you accept the offer. Do you accept? If so, turn to 176. Otherwise, you continue up the passageway

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turn to 3. If you wish, you may decline Granzork's offer but follow him anyway, secretly and at a distance, to see where he goes. To do this, turn to 179.

172

You take a bite of the meat. It is a bit tough because it is raw, but is good stuff nevertheless. You take it and leave the room. You may now enter the room across the corridor if you haven't done so already (turn to 102), or go north (turn to 50).

173

You take a deep breath and turn round to look at Granzork, but he has gone. You push the door open and step inside, but your feet meet empty air

and you fall . . . too late you realise this is a trap, and the floor of this room is not stone, but metal spikes! Your adventure is over.

174

He thinks for a moment, then declares he knows nothing else. You thank him for his information and return to the pedestal room. Turn to 151.

175

You slip the ring on, but nothing happens. You continue with your search of the chest, but start to feel weak. You look at your ring and see it bloated with blood - it is not a ring at all, but a RING LEECH! You rip it off, but it has drained so much blood you have lost

25% of the STAMINA you had left! Lose 1 LUCK point for your bad luck as well. You take the emerald key anyway. Turn back to 9 and choose another option.

176

You follow Granzork through a small secret door in the side of the passage. It leads to a long tunnel heading north-west, then it ends at a door, with a much smaller passage heading north. Granzork motions to the door, telling you Anakendis is within. Do you enter (turn to 173) or have second thoughts and tell Granzork that you have changed your mind (turn to 52)?

177

You throw your shoulder against the door, and it opens at the second attempt. You go through. Turn to 185.

178

You pick up a plank and start to push it over the chasm. Near to the other side, you hit an obstruction, and realise it is a net, slung across the chasm. Gently, you lay the plank on the net and gingerly walk across. Just as you are nearly there, the end of the plank slips off the net and plunges into the chasm. You take a flying leap at the net. *Test your Luck.* If you are Lucky, you grab onto the net - turn to 11. Otherwise, you fail to get a decent grip - turn to 42.

179

You turn to continue up the passage, but as Granzork leaves, you turn round and follow him stealthily. He goes through a small secret door which leads to a tunnel heading north-west. Eventually it ends at a door with a barred window. Granzork disappears up a much smaller passage to the north. You may now either look through the window (turn to 141), or try to follow Granzork up the passage (turn to 132).

180

You lose your grip on the rope and fall into the sand up to your waist. Rising up out of the sand in front of you is the horrible owner of the tentacle - a SAND SQUID! Resolve the combat:

SAND SQUID SKILL 8 STAMINA 9

As you are hampered by the sand, decrease your SKILL by 2 points for this battle. If you win, turn to 2.

181

You hold up the amulet in front of the statue and it becomes motionless. Add 1 LUCK point. Beyond it, you can see the 'room' is in reality a large chasm - the chasm the headman told you about! It must be crossed. Turn to 64.

182

You command the rope to attach itself



THE DARK CHRONICLES OF ANAKENDIS

to a protuberance on the other side of the chasm, but near to the exit on the far side it ties itself around what appears to be a net hanging across the chasm. You swing across and reach the net safely. Turn to 11.

183

You attempt to talk to Traskannd, to retrieve his old personality, but the will of Anakendis is too strong. He attacks. Turn to 193. You will have time to try and escape if you wish – turn to 63 to do this.

184

Most of the desk drawers are locked or empty, but one contains some papers dealing with the devil hounds and a person called the 'hound-master'. You tear the papers up and leave the room. Turn to 105.

185

You go through the door and enter a room with another door at the far end. Near this door stand three huge hounds – they are DEVIL HOUNDS! If you have some raw meat you may throw it at them to distract them (turn to 167), or if you haven't you may walk in and fight them (turn to 13), or if you don't relish the prospect of taking on three of them, you may shut the door and try another one. Turn to 151 to do this.

186

The door opens to reveal a short passage leading south to a dead end. You find another secret door here, however, and push it open to reveal a cave. There is one other exit to the west, which you presume leads to the passage heading south from the pit. Standing in the cave is a huge DINOSAUR. It sniffs the air, then notices you. You must fight it:

DINOSAUR SKILL 7 STAMINA 16

You cannot escape the fight. If you win, turn to 28.

187

The man thinks. Roll 1 die. On a result of 1, 2 or 3, turn to 166. On any other roll, turn to 87.

188

You finish the first devil hound off before the other two finish their meal, and manage to sneak out of the southern door before they turn their interest back to you. Turn to 151.

189

You kill the Ice Warrior and search the cave. In the place where it was hiding you find a small box, decorated with gold leaf. You can try and open this – turn to 20. If you do not want to try, you leave the cave and return to the junction, this time taking the right-hand fork. Turn to 7.

190

The alcove is clean and bare. Hanging in the centre, however, is a bell rope. You can pull it if you want (turn to 199), or leave the room. You may leave through the north door (turn to 71) or the west door (turn to 82).

191

You examine the desk. Resting on the top under a pile of paper is a potion – of strength (as the standard potion). As you pick it up, however, you feel a pain in your thigh and Look down to see a gash – lose 4 STAMINA points. You look up again and see a thin human with a sword. This is no ordinary person, however, but an ASTROMANCER! Turn to 33.

192

You touch the stone and a voice speaks, as if from nowhere. 'Yes? Who is that? Kindly give your name.' You give your name and the voice asks you to come down. Do you try and speak to the voice further (turn to 118), go down the well as it seems to be asking you to do (turn to 169) or leave the room (turn to 89)?



193

Resolve this battle:

TRASKANND SKILL 11 STAMINA 14

If you want to escape, turn to 63. On the third round of combat, turn to 69.

194

You push Traskannd's dead body out of the way, feeling sorry for him, as all his actions were controlled by Anakendis. Now you are free to examine the room. Do you examine the desk (turn to 184) or the tapestry (turn to 32)?

195

The passage leads to a door which opens with an effort, because the room is full of red sand and some of this has drifted against the door. There is an exit on the other side. To reach this you will have to cross the sand. Before you do, however, you may examine the sand at your feet (turn to 198). To cross the sand, you may employ a variety of methods, as long as you have the right equipment:

- Fly over it on a broom turn to 53
- Swing across it on a magic rope turn to 196
- Simply walk across it turn to 30

196

You attach the rope to the roof and swing across to the exit. Halfway across, a huge, green tentacle shoots out of the sand and hits you on the low point of your swing. Lose 2 STAMINA points, and Test your Luck. If you are Lucky, you hang on and swing safely to the far side – turn to 144. If you are Unlucky, turn to 180.

197

You skid, grab a table leg, and just manage to avoid the fire. You turn round to face Traskannd. Turn to 193.

198

You rummage in the sand and uncover a small box. This opens easily and reveals a small key, made out of one diamond. Now, return to 195 and choose one of the ways to get across the sand.

199

You pull the bell-rope and a bell rings very loudly not so far away. You tense yourself. Nothing appears through either of the doors, but as you scan the room you notice the wall in the alcove beginning to bulge outwards. The bulge grows, and suddenly bursts open to reveal a terrifying crab-like creature – a MACRA! Resolve the battle:

MACRA SKILL 8 STAMINA 12

The wounds inflicted by the huge claws of the Macra are so terrible you must deduct 3 STAMINA points instead of the usual 2. If you win you may leave through the north door (turn to 71) or the west door (turn to 82). You may eat Provisions here.

200

You try the keys. To your delight, both of them turn! The lid of the chest lifts to reveal a small black book with the title embossed on the cover in gold leaf: 'The Dark Chronicles of Anakendis'. You take the book out of its case and return to the chasm, where you cast the evil tome into the bottomless depths.

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FANTASY IN MINIATURE

by Rick Priestley

How miniature figures can bring your fantasy adventures to life!

To readers of *Warlock*, Fighting Fantasy means resolving your adventures by turning pages and reading the information written there. Combat is important, of course, and a foolish or careless decision can easily cost you your life! Fighting is worked out on paper and by throwing dice. The action takes place in your imagination: the deadly cut and thrust of sword play, the lightning strike of a monstrous claw, and the resounding clang of steel against steel.

Not all fantasy games are played in this way. As many readers will know, it is possible to use models to represent characters and their actions instead. Some fantasy gamers use models only to fight out individual combats, with the characters manoeuvring around each other and exchanging blows with their weapons.

Other gamers, however, use their imaginative skill and talent to create a whole scene for their miniatures to fight over. Model trees, houses and all kinds of scenery are carefully positioned on the tabletop or floor, to make an entire battlefield. With a little time and effort, a complete battle can be fought using any number of models – from a simple 'skirmish' with a handful of characters on each side, to a huge

need is a little creative imagination – and you wouldn't be reading this magazine if you didn't have that.

There is a wide choice of models available – some of which are special 'fantasy' miniatures, and some of which are historical, medieval types. The fantasy world is very close to medieval times, and the two can be used together quite easily. *Britains*, *Airfix* and *Matchbox* all make very good ranges of medieval warriors in plastic. You can also find suitable models in department stores and newsagents-often these are insanely cheap! *Matchbox* also makes a special range of fantasy models, which are, unfortunately, fairly expensive. Some of these are good, some are not so good, and it is worthwhile having a good look before purchasing.

Miniatures for Fighting Fantasy

Fighting Fantasy fans are in the fortunate position of having a vast choice of special *Fighting Fantasy Miniatures*, made by *Citadel*. *Citadel* are famous for their award-winning, super-detailed metal miniatures. The Fighting Fantasy models, however, are different. These are moulded in a special high-detail, polythene plastic and stand about 60mm tall on average (the metal

Heads or helmets are interchangeable. Different heads are supplied with all the body types, so you can assemble a whole army with no two figures the same.



A mean and ugly Fighting Fantasy Troll

Citadel's Fighting Fantasy models have the advantage of being specially designed to fit in with the gamebooks. But this shouldn't put you off using other models as well – and various types can all be mixed in. Most of the models that you can buy come unpainted, including the *Citadel* ones. From our point of view this will be useful, because models which come already painted are never very well done – and can be very bad indeed. It is far better to buy unpainted models, and then apply your own skill to bring the model to life.

Adding Colour

Painting fantasy models is a hobby in its own right, with many dedicated and talented devotees. Of course, to some people painting is nothing more than a chore – something that has to be done before the model can be used. If you take this attitude, I'm afraid your models will never really look first class. In order to achieve a truly excellent paint job, you will need to actually relax and enjoy painting. It is far better in all respects to treat painting as a rewarding and enjoyable part of the miniatures hobby.

Of course, the only way to learn how to paint well is to practice. Getting started can be expensive, what with the different paints and brushes you will need. The best way to begin is to purchase one of the *Fighting Fantasy Paint Sets*. The set contains 10 water-based colours in small sampler pots, and a useful guide *How to Paint your Models*



Painted Fighting miniatures in a skirmish

full-scale battle with literally hundreds of models taking part.

Readers who would like to take command of mighty armies, lead marauding bands of rampaging goblins or defend tall castles against besieging monsters, can easily do so! All you

models are about 25–30mm tall). Dwarves and goblins are a bit shorter, of course, and ores and trolls are somewhat larger. The trolls stand at over 80mm in fact. Each model comes with a number of component parts, including a selection of weapons and accessories.

written by renowned fantasy miniatures painter Dave Andrews. Once you have mastered the art of painting, you can begin to experiment with different paints and advanced techniques. Who knows, perhaps one day you might even carry off one of the coveted awards presented to talented artists at Games Day – the major annual convention for gamers and fantasy modelers.

Hack and Slay – by the rules!

Many miniatures collectors buy and paint models simply for display, but most do actually use their carefully painted models to enact their adventures and battles. Of course, if models are to be used in this way, you will need a set of game rules. Games rules have to be painstakingly worked out and tested: they must reflect the true feel of combat – as well as representing what would actually result from a successful sword stroke or spear thrust.

The *Fighting Fantasy* books, and *Warlock* magazine, use a very good set of rules based on the three factors of Skill, Stamina and Luck. You will have already used these rules to control your *Fighting Fantasy* adventures, and you can use them again to fight out further adventures of your own. Steve Jackson, co-author of the famous gamebooks, has written a special book that shows you how this can be done. The book is called *Fighting Fantasy – The Introductory Role-playing Game*. It includes the full rules, some really good advice on how to run a game, many excellent ideas, and two complete adventures – *Wishing Well* and

Citadel produce a special dice set for the *Fighting Fantasy* Miniatures, which includes not only a selection of multi-sided dice but also a complete set of Battlegame rules for individual combat between adventurers and monsters. The whole set is quite cheap, selling for only £1.25. Many of the other rules available are far more complex and detailed, but are also far more expensive! It is a good idea to have a look at these games before buying any. Even better, borrow a friend's copy, or sit in at a game being run by someone else. Then you can judge for yourself how good any individual game is, and decide whether it's worth purchasing or not.

Metal Miniatures

All good game shops have a large stock of the smaller, metal miniatures. You may feel that these represent a better investment than the plastic models, although they are comparatively expensive. Metal figures require special treatment by the modeller, including a selection of tools. Some models come as kits, and require careful assembly with epoxy glue. All metal models tend to need work on them before they are ready for painting: cutting, filing and even bending parts to fit in some cases. Models are also more difficult to paint; they are smaller after all. Don't be put off by these problems! If you are a reasonably experienced modeller you will be able to cope quite easily. However, the inexperienced and very young shouldn't attempt to buy metal models, and many shop keepers will refuse to sell metal models to young children.

The detail is as good as most metal figures, but the models come with component parts: a selection of heads, assorted weapons and a separate shield. These are the same size as the metal models, and can be mixed in with them. These will be far cheaper than either the metal figures or the large plastic miniatures, and should allow the gamer to assemble a huge army for very little cost.



The 25mm Dwarf, before and after assembly and painting

Whilst on the look-out for new models, you will probably come across a useful product from *Games Workshop*. These are the *Dungeon Floor Plans* boxes. There are four sets in total, each containing an assortment of card sheets representing flagstones, cobbles, stairs, tiles and various floor surfaces. Each sheet is divided into a grid pattern to allow for model movement or range calculation. You can cut the different sheets to make your own instant dungeon complex. There you have the basis for an adventure – the lair of a powerful monster, a ruined temple or a goblin fortress.

Further Reading

If you are interested in extending your *Fighting Fantasy* hobby into a miniatures hobby as well, you could do no better than to read a few of the specialist magazines devoted to gaming and modelling.

The Citadel Journal – the only magazine devoted solely to miniatures and miniature based games. Published irregularly.

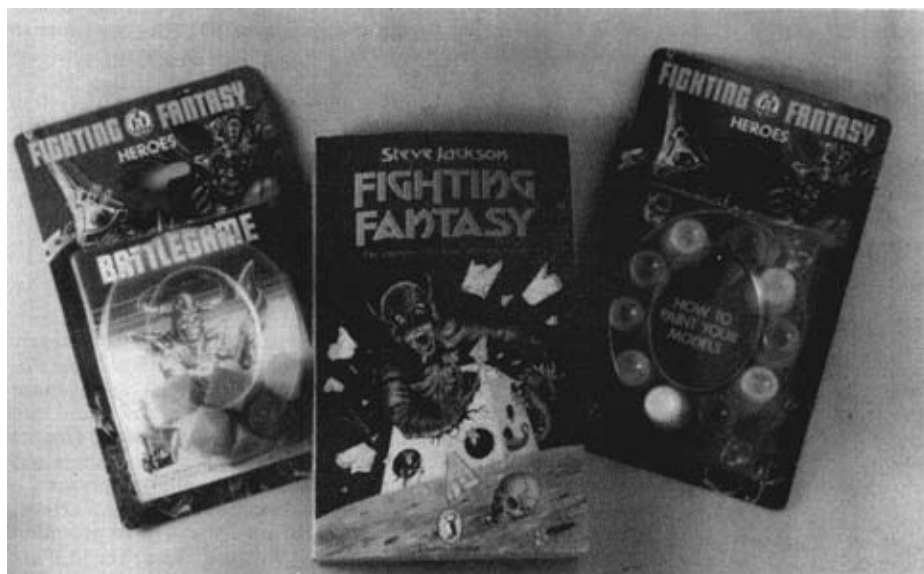
The Citadel Compendium – a larger version of the journal including the *Citadel* miniatures catalogue. Published once a year.

White Dwarf – the magazine for gamers with many articles on role-playing games, game news and reviews. Published monthly.

Miniature Wargames – the magazine for historical wargamers. No fantasy content, but some very useful stuff on battles with models. Published monthly.

Army and Navy Model World – not a fantasy magazine, but worthwhile for anyone interested in fighting large battles with models. Published monthly.

Military Modelling – again not a fantasy magazine. Exclusively concerned with modelling large scale historical miniatures and vehicles. Published monthly.



Fighting Fantasy: the Battlegame rules and dice, Steve Jackson's role-playing game rules, and the paint set.

Shaggradd's Hives of Peril.

There are many other sets of game rules available. They can all be used to control movement and combat between groups of miniatures, although some are more suitable than others.

Polystyrene and Cardboard

Available very shortly will be a new range of hard-plastic (polystyrene) fantasy models from *Citadel*. I was fortunate to see some of these at the design stage, and they are really very good.

MONSTER CROSSWORD

COMPETITION RESULTS

The Monster Crossword Competition in the last issue of *Warlock* had a lot less entries than the previous crossword competition. It seems that many of you were put off the fact that there was an eight-letter downward space labelled 14 in the puzzle blank, but no clue numbered 14 *Down*!

What a hunch of namby-pambies. Fancy being put off by the mere absence of a clue.

It didn't worry Paul Ackerley of Coningsby in Lincolnshire, though. He wins the £10 prize because not only did he answer all the clues correctly; he also managed to fill in the 14 *Down* space – and with the *correct* answer. This man has paranormal powers.

Here's the crossword with the answers filled in. And yes, all right, we admit it – leaving out the 14 *Down* clue was a mistake. We could claim that it was a gremlin in the works, but the Warlock's office is always knee-deep in gremlins anyway . . .

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FIGHTING FANTASY FEEDBACK

Some results from the survey questionnaire in Warlock 4

SECTION 1: WHO ARE YOU?

You're almost all male, for a start. The Warlock gets quite a few letters from girls (maybe it's his charismatic personality!), but it's the fellas who like filling in questionnaires. Only 8 out of over 500 respondents were female.

And nearly all of you are between 9 and 17 years old; although we had a reply from a man of 60, and the letters we receive least us to believe that we have quite a few readers who are too young to bother with questionnaires.

In addition to *Warlock*, over a third of you read *White Dwarf*, which shows eminent good taste: and no other magazines were anything like so popular.

SECTION 2: FIGHTING FANTASY GAMEBOOKS

By a long, long way you decided that the most exciting book is Ian Livingstone's *Deathtrap Dungeon*. He says he thinks it's quite good, too. You voted that *Forest of Doom* has the best cover picture (by Iain McCaig) and that the book with the best interior illustrations is – *Deathtrap Dungeon* again, illustrated by – Iain McCaig again.

When it comes to the subject-matter of *Fighting Fantasy Gamebooks*, it's no surprise that you want Fantasy, pure and simple. Other subjects were suggested, but none of them came close to Fantasy in popularity – not even Science Fiction or Horror, and certainly not Pirates or the Wild West.

You were asked whether you wanted the *Fighting Fantasy* system to be made simpler, or to stay the same, or to be made more complex. The system must be about right, because a majority of you want it to stay the same. Quite a number of you would like to see some complications creeping in; but hardly anyone wants the system to be simpler.

SECTION 3: WARLOCK MAGAZINE

The most popular part of *Warlock* is the solo adventure. But nearly everything else is well liked, too: the *Warlock's Quill*, *Out of the Pit*, the news page, the cartoon strip, and *Tricks and Traps*. All of these will remain as permanent features of *Warlock*, and the expanded news coverage has been split into two sections: *Omens and Auguries*, which looks ahead to forthcoming books, games and events; and *The Arcane Archive*, which reviews new gamebooks.

You aren't too keen on our occasional series of profiles of artists; nor are you crazy about crosswords. However, you have provided us with very clear indications of what you would like to see in *Warlock* instead.

By an overwhelming majority you want us to carry scenarios for role-playing games. There is almost as strong a vote for the idea of fiction-presumably fantasy short stories. And you would also like us to include more board games like *Market Mayhem* and *In Search of the Mungies' Gold*. We're not entirely sure where we're going to fit all this, because we're quite sure that you don't want us to scrap any of the other features that you like in *Warlock*—but we'll do our best.

Tell us what you think of the changes in this issue of *Warlock*, and keep writing in with your suggestions!

The Lost Shrine of Kasar-Khan



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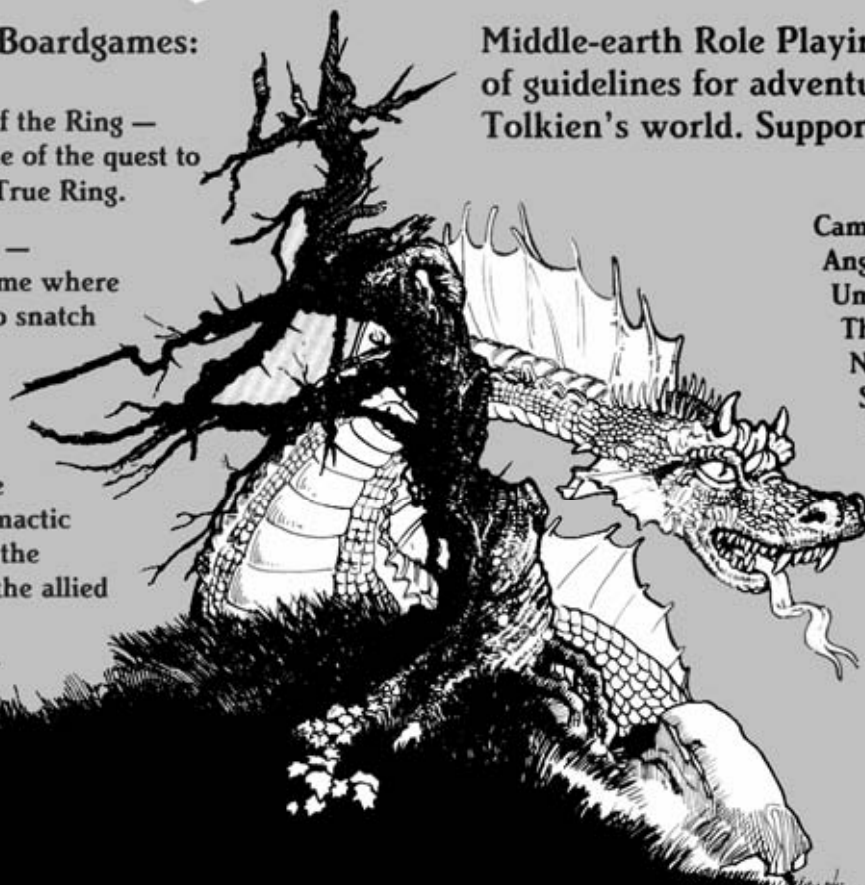
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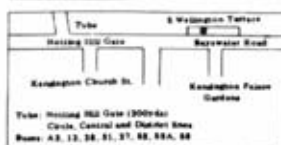
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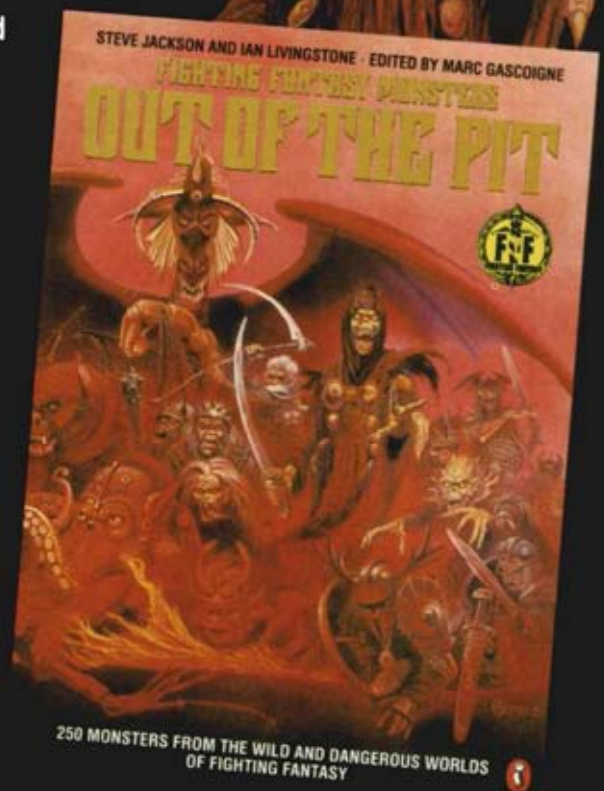
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